

FUTURE IS A VERB BEGINNING TO OUTLINE A FUTURE ARCHIVE METHODOLOGY

The process of social constitution of a reality beyond capital-ism can only be the creation, the production of other dimen-sions of living, of other modes of doing and relating, telling and judging, and co-producing livelihoods. All the rest, reg-ulations, reforms, alternatives, the party, elections, social movements, Europe and even revolution, are just words with no meaning if not taken back to the question of other dimensions of living. -Massimo De Angelis [1]

Project and process description:

The future archive is a project that issues a series of respon-ses to the problem of how to perform futures. It engages inter-view-conversations that are set in possible times and spaces to come, which two or more people performatively inhabit as proposed versions of futurity. From there, contemporary society is remembered. Upon every conversation, a different future is at stake.

Aiming to offer spaces for carefully developing vocabularies and gestures which might point towards potential ways of thinking, acting and existing, the project encourages artic-ulations of hopes and desires for future ways of co-existing, negotiating the space between a remembered present and a potential future, as well as facing up to the problematics of the proposals and imaginaries at hand. With the questions of transformation and the social as its starting point, the future archive generates a map of its divergent scenarios and tactics, focusing on connections as well as points of disagreement between interlocutors.

While there is an interviewing party and an interviewed, what is engaged is working together to make a movement towards what could be/ go beyond contemporary language problems, politics, etc: never a great success, but more of a negoti-ation- play with imagination and responsibilities. Conversa-tions are video recorded and become part of an online platform that acts as archive as well as space for exchange and discus-sion, offering all material as open content.

At futurearchive.org, all material (audio/video/text etc) gen-erated in the framework of the project becomes available for download, commentary and noncommercial use.

In 2007, the future archive brings forth a series of collabo-ratively curated activities, pertaining to thematic strands within the project, that take the form of discussions, performances, screenings, and so forth. In a relevant institution or open space, collective transformation of a present space into a site of futurity is attempted.

The future archive: subversive potentials in remembering and knowing

Future is not a noun, it's a verb. -Bruce Sterling

We would like to take this statement as a basis for thinking about knowledge as verb.

The future archive stages divergent rehearsals and formulations of strategic means, through which the transfor-mance and transformation of ideas, knowledges and modes of relation may be practised. Such rehearsals are essential to any micro-transfiguration of present socio-political situations (of Empire). The methodology articulated through the future

archive is, in part, an attempt to explore and experiment with the ways in which we consider, construct and enact our rela-tionships to, and within, the world. This kind of questioning is important to us in our imagined transformations of soci-ety because we, individually and collectively, make our worlds through our consensus and participation, through our insur-rection and negotiation.

The process actualised by the future archive is to do with knowledge in the sense of "verbal" knowledge of actively "knowing ones knowledge" at a given point. Knowing its situ-atedness and what one can and cannot do with it. Perceiving knowledge as a quite flexible and virtual playing field within which to manoeuvre and come to act, as opposed to con-flicting knowledge with pre-accumulated information or de-terminist factuality. The conversational format utilised by the project aims to establish spaces for sharing ideas and strate-gies in order for them to bring about new modes of question-ing, imagining and knowing. The delineation of a discursive and epistemological field is the crucially difficult process at the basis of these conversations, which reveal knowledge as open and translatable bases for action and movement.

On the process

The process undertaken by the future archive consists of con-versations (individual/ group, formal/ informal) that experi-ment with lateral information sharing and creating. Building how a variety of methods (from future studies/ science fic-tion/ documentary practice/ human geography etc), different modes of constructing knowledge and information are facili-tated, and the parameters of knowledge as empirical or in-formational "facts" are challenged in favour of a re-conceptu-alisation of knowledge transmission as a process of sharing modalities for negotiation and understanding. What comes to be shared in the exchange of questions and answers is not just knowledges and information as they exist previous to the encounter, but what may be envisioned jointly (not neces-sarily in equilibrium). Questioning and learning occurs horizon-tally, co-relationally, detached from a sovereign position of expertise defined by diplomas, degrees, and an imagined vocabulary: these might no longer exist in an inflected future. The knowledge that is generated through the process of the conversation or interview operates outside of conven-tional schemas of education or pedagogy, and is also hardy locatable in the sense of a strict philosophical discourse. It is knowledge that emerges through a process of sharing and reciprocity of ideas and hopes. It is a knowledge of imagi-native possibilities in which divergent kinds of knowledges, tactics and aspirations for alternate ways of living can be related, transformed and transferred – not as fixed ideas, but as possible gestures.

Re-membering and practice

The conversations hope to provide a modality through which to creatively challenge our assumptions on how the world may be, to bring about different, multiplicities and fragmented narrratives of potential futurities. Methodologically, this hap-pens through inviting participants to imagine themselves in a potential future, recalling the present as past.

Initially, there is some gesture of transition from the present into the 'future'. This predominantly consists of opening remarks made by the interviewing party which seek to situate the conversation, for instance: "Welcome to this future, I have looked through the archives and found that in 2007, you were involved in what was then known as 'activ-ism'. In this present context, it is no longer quite clear what this term meant at that point, and I would like to ask you to give a bit of context and explain..."

This is succeeded by an exploration of personal (po-litical, social, cultural) ideas and practice via questions such as "what did activism mean back then, to you personally, and how was it, popularly understood?" Although the discussion often begins by isolating a key area of interest or relevance, within the process of speaking and interacting a high level of flexibility regarding the potential trajectories of conversation is retained, allowing for other lines of conversation to emerge. The question answer play encourages an open space of dis-course within which there can be concentration upon one or several persons, practices, ideas and hopes.

Tactical remembering

The questions posed by the interviewer oscillate along a level of naivety and inexpectancy (especially in the initial phases of conversation) by asking for explanation and contextualiza-tion. This is done without a claim to truth as such, and any desire for truth is negated in favour of the discovery of sites of potentiality and subversion. In creatively questioning the meaning of concepts and notions from within an imagined future, a different epistemological situation arises, which then has to be navigated or again subverted through some tactics of remembering. At the same time as being directed at the interviewee, the questions illicit a response from the interviewer; they help her, confront her, ask her to present herself in the past and as such come to show herself in the future. During the course of the interview, questions or com-ments may come to add more antagonistically, challenging the interviewee's and interviewer's and further, prompting new shifts towards radical images and understandings.

The process operates on this level of language and relating concepts as much as on the level of praxis. The interviewee will (be encouraged to) come up with praxes that correspond to the shifts in language that have been proposed. This imag-ining is a parallel process that runs throughout the conversa-tion: a struggle for images and praxes that might illustrate how a different understanding (of the social, politics, the creative, economic etc.) might function in material terms.

As the discussion moves from structured to more in-formal (eventually shifting to a point when both parties have reached some limit of what they find constructively imagi-nable there and then the form of interrelationship becomes more and more speculative, joking and colloquial until even-tually the process is recognized as finished.

Tactical knowledges

It is clear that through this methodology, a radical depar-ture is made from historical conceptions of education and knowledge production and dissemination, especially institu-tional knowledges. While the mechanisms of knowledge, and their relation to power, have been rigorously deconstructed over the past 50 years, little has changed in the context of educational apparatuses. Hierarchies have remained fixed, with the capacity to hold and transfer knowledge legitimat-ed through a system of accredited expertise. The teacher is easily distinguished from the student, the philosopher from the dilettante, the economist from the gambler. This is not to suggest however that this kind of knowledge is the only recognised form. There are many trajectories of knowledge choreographed around different practices and contexts, ex-periences, gestures and memories. But these knowledges are rarely dominant, rarely appear in media spotlights or on leaders for having attained specialist status. This distinction is predicated on a particular construction of power and vis-ibility, still prevalent in an era when technology has made it viable for almost anyone to make their knowledges and opin-ions accessible. The future archive is an attempt to subvert these hierarchical mechanisms of knowledge by placing them into dialogical interplay with memories, affects, and perfor-mative imaginings or "fictions". What is at stake might be called an active exchange of "tactical, navigational and/ or creative potential". In working towards an understanding and experience of certain "fictions" in relation to "facts", a strug-gle to gain ground in such playing fields or spaces arises from which certain potentials enable through the conflict find resonance. This is necessarily "unsuccessful", impartial and troublesome as a process, and irresolvable as a problem.

The kinetic and sometimes discordant knowledge that arises through this process, through the interactions between the interviewee/s and interviewer/s, and through the interactions between various expertises', experiences and interests, is one that only obliquely resembles conventional understandings of knowledge. The kind of conversation described may provide a significant learning process for those involved. As previous-ly posited, what is transmitted is a "common knowledge" predicated on a consensual ground and a "common understanding" or in other cases, specialised understanding of discrete, total-izing units of empirically or otherwise agreed upon facts or

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WHAT IS THE FUTURE

Valie Djordjevic

What was this thing called money again?

What is the future? It does not exist yet and when it comes it disappears and becomes something else. So in the end all it is are the hopes and fears of today. The future is what we imagine it to be, our projections of what we wish today, of how we see the world. Often these projections are dystopic, a negative utopia. The earth will bow under environmental pollution; the big powers will throw around atom bombs and babies will be born with two heads; we will live under Orwell's Big brother and the only thing that is left is to look for the nearest spaceship to the outer limits of the universe where we will colonize new planets with the seeds of the old problems. These were just very generally the tropes of Science Fiction. But what about progress? What if things change for the better? Now one could say that it would make for a very boring story if there is no conflict and everything is just perfect. Still this is the premise of the Future Archive and because it is not a Science Fiction novel but an exploration of political and artistic activism it works out all right.

Activism is the struggle for a better life. In the everyday far-rago of work for money, projects, private life, media input and what not, it is not always easy to remember what this goal is, what the things are one fights for. What exactly has to change in order to make life better? Thinking about these questions is often awkward and embarrassing. Having ideals can easily be dismissed as naive and ideologued under whose roof the em times. The notion of one ideology under whose roof the projects of world improvement could be subsumed is long extinguished – which is all in all a good thing. Still, after the years of postmodern irony a longing for utopia emerges in the last years attested by the growing number of art works and projects that deal with Science Fiction and utopian projections.

The Future Archive is one of these projects. The basic premise is simple: to remember the present from the future – and hence to imagine the past from the future – a future where something has changed for the better. The archive consists of an online collection video interviews of various people – artists, activists, theorists – who all employ this shift in perspective and imagine being their future selves and tell an interview how it was in the past. It is important that something changed for the better in these futures because this device makes people talk about their hopes not their fears. By using this trick the situation is fictionalized – we are not talking as present selves but as imaginary future selves – and immediately a playfulness emerges that allows to play with ideas instead of claiming the truth of what makes the world better.

It takes some getting used to it though. When I first encountered the Future Archive at a conference in Berlin, Manuela Zechner, the initiator of the project, and her collaborator Anja Kargmeiser started their presentation "in character", greeting the audience as time travellers from the future. It was slightly awkward as we didn't know how to react. We were not prepared to slip into other roles than those of the present self. Still the concept was fascinating and the slight insecurity it created lead to an interesting discussion about what it exactly is that people expect from conferences like the one we were at. Later when we talked about the project Manuela tells me how often the interview session have an therapeutic effect. They open up possibilities. The conditions are not fixed, immutable, but can be at least thought differently. That makes Future Archive an optimistic project – futures that can be thought differently can be changed. There are alternatives to the commodified capitalist order, something that seems to be forgotten or at least suppressed in the grmd of the everyday.

YOU ARE BORN AND IMMEDIATELY THEY CALL YOU THINGS, AND THEN YOU START CALLING YOURSELF THINGS...

P1 yeah it was a long time ago, but... i still remember that when somebody was born, there was only the decision between boy and girl - so they told me i was a girl, for example, and that was a big decision for your whole life somehow, because you were raised that way, so if they told you that you were a boy, you were raised in the way of a boy- and there were a lot of attributes associated with this word "boy" or "girl" and it was also very different from the health point of view, because not only was your identity already decided upon when you were born, but also your health, with the genetic pool you had... you had no chance to have no cancer, if your mother had cancer.

P1 i remember this time as that of a confusion of identities.. all these constructions of religion, of non-religion or of atheism, and of modernism- all these things, they were cracking and breaking down, and people realized there was nothing that you could identify with anymore, so they were struggling very much to find somewhere they could belong, or something that they could call themselves, so - before there was all the new ideas that we live from now, and that we teach our children now, people were very focused on finding an authority, it was a big "searching time"...

P2 "authority"

P1 authority yes, i know its an old word, it's like: if you don't feel what your self is, if you don't think and feel your self but you are always trying to find someone else to tell you what you feel and to tell you what to do, so it was like... being controlled, but in a very justud way, being controlled to not have to control yourself- people were searching for a kind of thing that they would trust in, trust to such a degree that they would also do what this thing was saying, so they obeyed ideas like religion, and some peoples plans.. that was a horrible thing, now we don't have to do that anymore, because we have a different educational system: back then, people were really told from their birth on: what they had to do, and what they had to say- today that's very different.

[...]

P1 well, what was also very different back then- i can remember now because we were talking so much about the past: it was this thing called "money", it was part of this thinking system of giving and taking, it was like a symbol for giving and taking, and then they could receive things for their money, then it stopped being like numbers - they were counting this money in numbers, that were printed on paper - but it started to run on what was back then called computer systems, that was the beginning of the dissolution of money



www.futurearchive.org - stefanie

[...]

..at that time i was feeling particularly helpless in what i could do for a long time, and i knew the situations were getting worse, but also that my awareness was growing after leaving australia, and then moving to the US, travelling through central america and through europe and talking to migrants and groups and realizing the situation was similar and worsening in all areas. some small ways in which i organized or worked against what we referred to as the "border regime" at the time were through protest. we also suffered a lot with our ignorance and language barriers at the time, and growing up in a particularly stable and safe situation in which english was seen as the norm led to further so-called borders between different groups and limits to how we could organize.

so became involved in a global movement against border controls that made a specific recognition of or distinction between those who were supposedly in support of migrants and helping the situation Or removing precarity but who were unable to make the connection to deeply embedded practices of racism within immigration controls, and between those making that extra leap to actually call for the removal of immigration controls, while many groups were calling for the reconfiguring of border controls or immigration controls, supposedly humanizing these controls other groups were distinctly against controls in any form existing, in any country, against any group or individual that being said, it was the beginning of a movement, and at the time it didnt reap a particularly huge benefit- we were learning a lot at that time, whether we lied it or not- of our mistakes, and from those who were directly affected- at the time we lacked a lot of knowledge about how we could act in solidarity instead of acting on behalf of those who were affected on top of that, i found myself almost forced to volunteer in a humanitarian organization, who had realized that the situation was worsening rapidly, that governments were not helping at all and that people were dying on a daily basis, of all ages and nationalities, genders, political stings- it didnt matter at the time, these immigration controls werent distinguishing on peoples reasonings for fleeing, so we found ourselves in direct need to provide aid and assistance and medical care in an almost hopeless effort to stop these deaths... at the time i think it was successful, although we faced incredible repression from governments that were supposedly in support of human rights, that simply were not being lifted.



www.futurearchive.org - budge

[...]

IN ROSTOCK, REMEMBERING THE G8 AND ACTIVIST PRACTICES OF 2007

P1 activism was perceived at the time by the general public, or the wider populace i guess you could say, as being... often ineffective, radical beyond a sense of meaningful politics, or so caught up in itself - with various groups purely caught up in their own politics- that it would not be seen as important, not as a concern for most. It was seen as something that some people would do, and maybe create some small gains.

myself - i would say i became increasingly active, rather than becoming an activist- mainly for my own reasons - i faced many contradictions and conflicts within my own actions and thoughts- and they continually progressed and changed, but never went away- as to where i saw i could best operate, or be active, to create the changes that i thought were desirable, or that others were also seeking.

activism was increasingly important, because what we believed was necessary, the changing of conditions, was not occurring through governments, or worse still at the time, through increasingly large companies, or even single people within companies- the bosses or the CEOs, that often had more and more say in how things operated at that time - often more so than governments did themselves. i remember at the time, and that had been going on for maybe twenty years, there was a belief that neoliberalism or what we called privatization of many spheres of life was actually a benefit that would allow more individual choice, that would allow people to operate however they thought was best in order to become better off and more economically stable, and that was supposedly at the time allowing borders to be opened- but we saw that that was not the case at all. activist groups within migration and many other fields were around, and continually growing or expanding or disbanding or forming or changing in response to the issues at the time.

[...]

INTERVIEWS (1)

Looking at the interviews that are available on the website www.futurearchive.org, one can see repeating patterns. The basic premise that something changed for the better in the future ironically often becomes a negative notion in the sense that asking oneself what would happen if, for example, there was no money, or no borders, no gender, no property (that seems to be something like a recurring idea at the moment – "No god / no state / no work / no money / my home is the world", only that money and world rhymes in German: Geld and Welt). The predictions of what replaces these old structures remain sketchy but the initial question focuses on the present as past, not the future as present. That is not to say that there are not moments of pure science fiction in the interview – which is one part of what makes them amusing to watch beside the practical intentions of becoming aware of one's political and social wishes. In one interview the two participants – Peter and Saul – go off on a tangent on how much better it was in the past because there were still things to fight for whereas now – in the future – all problems are solved. This role-playing aspect makes the archive to be more than just another social investigation.

Listening to some of the interviews, it is striking how rational the futures of many people will be, how progressive. Under the layers of possibilities the idea of progress still holds some fascination cushioned through the experiences of modernity. There is no need to qualify the predictions though as we are anyway only talking about fictional futures, possible ideas about how it could be. The themes people talk about in the archive are diverse and cover the preoccupations of today: work, money, subsistence, intellectual property, but also more basic concepts like language, the body, identity – both national and gender –, the organisation of ideas in the future and many more. At the moment there are about 40 interviews online with many more to come. It's in the nature of an archive never to be complete as it collects artifacts of the present. Normally they are physical, touchable objects, books or pictures. The Future Archive collects imaginary futures and as the future does not and will never exist its stories form a collection of impromptu oral science fiction disappearing in the act of telling.

[...]



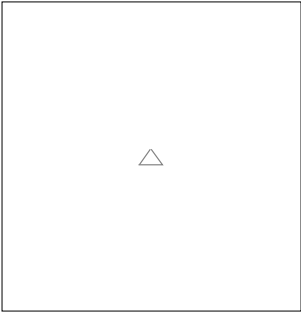
www.futurearchive.org - lawrence

LAW AS OF 2027

...what has happened is, that because of the large voluntary manners in which people have started creating norms for themselves - saying "we don't accept this just because this is the norm you have created" - there has been a significant move towards trying to get more bottom - up approaches to lawmaking, there's a lot to be done still, let's meet again in twenty years, and things might look very different. but in certain areas, things have completely changed. like in india, where i come from, there used to be extremely draconian regulations- for example this law that criminalized homosexuality so that has gone, now there are "lgbt" marriages...

Valie Djordjevic is a writer, journalist and media worker living in Berlin. Like most people in the cultural fields she works in too many projects with not enough money. She is interested in alternative and fictional worlds, copyright regimes and gender politics. http://www.valid.de

[...]



(This article invites you to share our mode of inquiry, to mobilize and amplify this practice. We present you with a kit and question the gap between you and the page or screen you are reading from. 1. We invite you to re-speak Queen Mother Moore with the tools and prompts provided here, along with resources from your own abilities and histories.)

I AM GOING TO TELL YOU SOMETHING NO ONE ELSE CAN TELL YOU WHO WASN'T THERE...

A kit for speaking and re-speaking by BLW

Video recording: Queen Mother Moore, recorded at Green Haven Federal Prison by the People's Communication Network, 1973.

Speech transcript Queen Mother Moore, see end of text

Speaker

Audience

Platform

Amplification

Recording device

BLW is huddled around the monitor, three women watching an unauthorized dub of a recording on the sidelines of a conference about radical media. We contemplate the speech and the tape, and the electrical push-pull created by the video's ability to simultaneously recall the moment when Queen Mother Moore addressed inmates of a federal prison. While also calling out the vast distance between that moment and this one.

BLW proposes "re-speaking," the act of committing to memory and reciting a recorded speech as a practice-based embodied method of inquiry into the history of radical politics and our positioning as subjects today. We find that by holding archival speech at a critical distance, we can also investigate the productive role of media in those politics and positions. Our interest is in the text and the conditions and implications of the recording, speech and the conditions and implications of utterance. We are looking for resonance—not theater. We are looking for <speech> beyond the limitations of the recording.

Watching the tape again, BLW wonders what it meant to make the speech today and what it means to have preserved it. As close as we move in, we are still watching and listening to Queen Mother Moore speak from inside the tube. We wonder if there is another way to "play back," to move beyond television's enchantment in search of political agency. We are interrogating a gap that pertains to radical media, militant speech, public memory, and the positioning of subjects.

We ask ourselves if we have any experience with radical speech, radical politics, in our daily lives. What are the customs and practices of radical speech in your own history to refer to? 2

1. SPEAKER – a person who speaks

In civil rights activist Queen Mother Moore's stirring speech she directly addresses the problems of empowerment as an embodied and political process that is shared, the transfer and redistribution of power among the heretofore powerless. BLW is longing for a moment that we were not a part of, and that even now, we might be excluded from.

Everybody's gun came out, and this is what they said, "Speak, Garvey speak! Speak, Garvey!" With the guns in their hands, "Speak Garvey speak." And Garvey said, "As I was saying..."

We want to know how we might be called to speak, in what ways might the actions of others enable us to speak. "Speak ——— Speak!!!" In what ways can you no longer be silent?

Our impulse is to retell the story of Queen Mother Moore. The story she tells is about Marcus Garvey in New Orleans, in which an entire community arms themselves and successfully opposes the power that seeks to silence their leader. Her words, "Speak, Garvey, Speak" are an invitation and a command, marking an imperative responsibility or obligation: Garvey must respond, he cannot be silent.

How can you respond to such a command, given the anxiety and difficulty of speaking, what are the experiences and practices that may enable you to respond?

I wanna give you a little example of the story of Marcus Garvey.

I wanna tell you something that nobody else could tell you who hadn't lived long enough to be here today, to experience this is to tell you. Those who were there...down in New Orleans, when the police told Marcus Garvey he couldn't speak to us, and presented him from coming to speak to us one night.

We understand that when Queen Mother Moore tells her story, it is as a witness, as someone who was there. Her testimonial is not just a telling—it is a summoning, a conjuring. 3

Her breath is a vehicle that unleashes and mobilizes power within the prison courtyard, in the same way that Garvey's audience used their guns to physically enable the transfer of power in New Orleans fifty-three years earlier. What avenues do we have for the transfer of power?

We ask if a potential for mobilizing has been swallowed by watching. We recall what we have witnessed in our own lives. How can we use these recollections as a provocation for ourselves, to speak about what we have witnessed?

Is it ok to speak imperfectly or clumsily? What are the ways to learn or to build your capacity?

Queen Mother Moore suggests power is collectively generated (sized), so this "you" is always the collective you, a community of speaking subjects where all can be summoned if need should call. We look within our past experience for the kinds of solidarities that can produce mobilizing language.

As you speak the words of others, what is it that is moving through you? You might ask yourself if the saying of these words increases your commitment to programmatically unifying action or is it an unfamiliar encounter like trying on a strange costume?

This discomfort is a measure of our distance from radical experience. This distance might feel like a kind of pain beyond failure or inadequacy, a kind of anguish, despair.

Is this pain also the measure of our limits of our commitment, or courage? Why is it that the acts of watching and speaking produce opposite effects?

Watching = euphoric, elated, inspired, safe // Speaking = painful, scary, Silence=death.

What can we understand about our distance from the event, from the experiences of which it is a part? What kinds of measures are perpetrated by speaking these words? And is there not still the possibility of erasure if we banish these words to the archive?

2. A PLATFORM – a place from which to speak

A conference we attend gives us an opportunity to explore our frustration with the seeming impossibilities, but also the possibilities, of radical speech today. We feel urgency about speaking out about conditions that surround and affect us, and we are given, quite literally, a comfortable place to stand and talk. In a larger sense, we are standing on the platform of this moment in which it is so difficult for radicality to have any sort of a foothold. Queen Mother Moore stands behind a podium in the courtyard of Green Haven prison, in front of the inmates and invited visitors and also in front of the prison guards. She stands in front of and faced by both those she seeks to mobilize and those who are agents of repressive power. She stands in a prison courtyard at a time when young men are returning from Vietnam and the next stage of military deployment is coming.

Stand on a crate, a balcony, or in front of a line. Stand in front of people, close to them, or far away. Stand alone. Stand with others. Stand in a classroom, a park, an office building, museum, a grocery store, a safe place, or unfamiliar one. Stand in front of those you wish to mobilize and those who wish to silence you. Look for your possible platforms. Consider the location from which—and within which—you speak. Speaking requires deep engagement. Tap into your potential as speaker. Tap into your beliefs, practices and experiences. Find an ideological ground to stand upon.

This distance between her experience and ours gains clarity as we imagine her as a model. Who the hell is our model? BLW begins with recitations in an apartment, a bus in Chicago. We struggle against our comfortable silence. We are not accustomed to stridency. We recognize how Queen Mother Moore stands upon and within a lifetime of practice in community organizing, personal and collective practices of political struggle. The deeply scarring racial violence experienced in early childhood and her encounter with Garvey and the Anarchist movement are defining moments in her life and work.

What other kinds of platforms support speaking? The Speakers' Bureau is a ubiquitous structure for the distribution of speakers. Speakers' Bureaus take many forms, from business ventures that operate as talent agencies for neoliberal motivational speech, to the public educational face of institutions. There are Speakers' Bureaus for the poor, the homeless, and the Left. You can join one, or start one together. Train together in order to explore practices and traditions that cultivate and enable speakers and oratory.

She stands within a history of oratory but she undoubtedly encountered opposition from the very communities for which she advocated, for speaking the unspeakable, for her insistence on naming and indicting all terms of inequality, for rocking the boat.

information. What appears are rather possible or speculative knowledges. The knowledges that emerge are unknown before the encounter; the conversation is a co-relational creative process rather than what one would traditionally consider as participating in a hierarchically educational discursive economy. Previous knowledge's come into contact with one another to become the condition for their own transgression, metamorphosed in the process of conversation by way of performative/ assertive statements that bring into reality a set of possibilities.

In light of proposals such as that of De Angelis which argue that what must be strived for are alternative ways of living and organizing that coincide with our political positionalities – a performative project such as the future archive constitutes an attempt to offer creative ways of speaking about such alternatives and testing them through the despoil of subversive memory. The future archive methods are predicated upon processes of reciprocity and play that disregard the hyper-capital of specialized knowledge by collectively and experimentally participating in the exchange and transformation of such knowledge and its situation. The jointly asserted and engaged vision of possible futures come about through a set of movements and tactical/ strategic decisions which interlocutors come up with and propose to one another. This open, collaborative and re-creational approach to discourses hopes to allow us, following David Harvey, "intervene in the way knowledge is produced and constituted at the particular sites where a localized power/discourse prevails." [2]

The future archive methodology may be seen to resemble more a game than a conventional educational situation, and we would suggest that it mainly utilizes knowledge as an imperative towards movement and participation. Our proposal of knowledge as a verb can be seen as one made possible through shifting of virtual and actual terrains provoked by the acts of remembering, guessing and discussing. The intention of such verbal dealings with knowledge is not a consensus. There is no desire to negate disjunction or rupture. As the project website illustrates in its architecture, the assembly and combination of such conversations in the framework of an online archive is meant to simply offer a mutable topology and space for questioning, relating and making visible ideas, so that they may come to be useful in various ways. For it is through these discoveries of momentary overlaps, and the continued conversations on points of divergence, that participants can proceed together into unknown areas of speculation. And from this we can try to make spaces for thought that can range from pragmatic to utopian, but in any case affect the way we remember ourselves in the present.

Manuela Zechner and Anja Kanngieser

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[1] Massimo De Angelis The Beginning of History: Value struggles and Global Capital (London and Ann Arbor, Pluto Press, 2007) p.1

[2] David Harvey The Condition of Postmodernity (Cambridge, MA and Oxford, UK: Blackwell Publishers: 1990) p. 46.

Anja Kanngieser is a PhD candidate at the University of Melbourne, Australia. She has been working on examining the intersections between aesthetics and activism, specifically german activist groups that use aesthetic techniques as a means of articulating their dissent. She is also involved in the future archive project, and works with installation and radio. <http://www.non-specialist.net/>

Manuela Zechner coordinates the future archive project and works with Critical Practice Research Cluster at Chelsea College of Art and Design, London, as well as being engaged in various other collaborative projects in the fields of new media/ art and education. Her current work centers around archives, dialogical practices and future studies. www.futurearchive.org, www.thisappearance.org, www.criticalpracticerechelsea.org



DAS ZUKUNFTSARCHIV ist ein langfristiges Projekt das auf Interview-Gesprächen basiert, begeben sich in der Zukunft stattfinden. Zwei oder mehr Menschen wie er von einem oder mehreren Teilnehmern vorgeschlagen wird, um sich von dort aus an zeitgenössische Gesellschaftsformen zu erinnern.

Das spezifische Gesprächsszenario schafft einen Raum, in dem vorsichtig Vokabulare und Syntax von potentiellen Denk- und Sensesweisen entwickelt werden können. Im Kontext einer entstehenden Realität werden von Gespräch zu Gespräch verschiedene Ansätze und Sprechweisen ausgehandelt. Zwischen Interviewer und Interviewtem wird eine gemeinsame Bewegung jenseits von zeitgenössischem Diskurs, Problemen und Politiken versucht. Der Fokus dieser Gespräche sind immer Fragen (sich das Künstlerische, aktivistische, soziale, wissenschaftliche, Präsen) und die Projektion einer Praxis in eine Zukunft, auf die diese Wunschenwert gewirkt hat.

Das Projekt besteht aus einem online Archiv sowie zahlreichen Parallelinitiativen, die entstandenes Material in verschiedenen Formaten weiterentwickeln oder betragen.

Was im Rahmen des Zukunftsarchivs entsteht, wird mit einer Open Content Lizenz versehen, und steht somit jedem/jeder zur nicht-kommerziellen Verwendung zu Verfügung. Auf www.futurearchive.org wird sämtliche Material verdichtet und zum download freigesetzt. Auf diese Weise trägt das Projekt zur Erfindung einer Art (Sprach-/Vernetzungs-) Protokoll oder Baukasten bei, der für Forschung sowie Praxis -im weitesten Sinne- relevant werden kann. Das Zukunftsarchiv wurde von Manuela Zechner initiiert und wird von ihr koordiniert. Hauptanliegen des Projektes ist es, Kontexte in denen das Projekt Form findet kritisch zu reflektieren und Formen von Zusammenarbeit und Organisation zu finden, die nicht hierarchisch oder profitorientiert operieren.

Haupt-kollaborator:innen sind Anja Kangjieser, Cinzia Cremone, Neil Cummings und Mary Anne Francis als Critical Practice Research Cluster

INTERVIEWS (2)

THAT WAS FEAR

Yeah back then we used to... most of our feelings and responses to situations were controlled by these glands which we had in our brains, which would release different chemicals in different situations. Fear was this kind of 'instant hit'... i think it was a mixture of adrenaline, which we still have now, mixed with another chemical, you'd feel your heart beating, you'd feel this pressure on your chest, and you'd become more alert... and if you saw it in someone else you would see their eyes darting around. It would just be released so you could have a quick response to it. It was this kind of 'instant hit' so that before you could think and logically respond, it would make you act and do something, we used to also have this fear which was more long-term, linked to what we used to call ambition, if you were worried that something was not going to work out in the long run, it would — i mean maybe it was a slow release of what i was talking about earlier, but — you would have this slow nagging feeling that something was gonna go wrong. I used to keep people up at night and it used to scare them.

THE FUTURE ARCHIVE is a project that issues a series of responses to the problem of how to perform divergent futures. It engages interview conversations that are set in possible times and spaces to come, which two or more people performatively inhabit as proposed versions of futurity. From there, contemporary society is re-membered. Upon every conversation, a different future is negotiated via a discursive method that borrows from techniques of interview as well as dialogue and free speculation.

Aiming to offer spaces for carefully developing vocabularies and gestures which might point towards potential ways of thinking, acting and existing, the project encourages articulations of hopes and desires for future ways of coexisting, negotiating the space between a remembered present and a potential future, as well as facing up to the problematics of the proposals and imaginaries at hand. The focus of this is always practice (be it theoretical, activist, scientific, social practice etc), which is cast into a possible future upon which it is imagined to have impacted in a desirable way. With the questions of transformation and the social as its starting point, the future archive draws out a map of divergent scenarios and tactics, focusing on connections as well as points of disagreement between interlocutors and conversations.

While there is an interviewing party and an interviewed, what is engaged is working together to make a movement towards what could be/ go beyond contemporary language, problems, politics, etc, in playful negotiation with imagination and responsibilities. Conversations are video recorded and become part of an online platform that acts as archive as well as space for exchange and discussion, offering all material as open content.

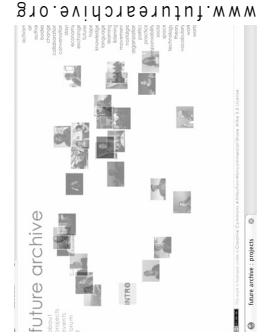
At futurearchive.org, all material (audio/video/text etc) generated in the framework of the project becomes available for download, commentary and non-commercial use.

The future archive brings forth collaboratively curated activities, pertaining to thematic research initiatives within the project, that take the form of discussions, performances, screenings, interview labs, and so forth. As a project it is coordinated and initiated by Manuela Zechner, setting out to be reflexive and critical of the contents it operates within (not only the art world but increasingly pedagogical or critical social contexts) and of its collaborative and organizational forms. Please post or email your feedback and criticism if you find problems with this.

Main collaborators for 2007 include Anja Kangjieser, Cinzia Cremone, Neil Cummings and Mary Anne Francis as Critical Practice Research Cluster.

MEDICAL INTERVENTIONS

We had a sort of self-vindicating relationship with the outside world... or an external reality, transcending the flesh was very much part of getting rid of that idea – or actually maybe embodying the flesh once again but thinking about it differently, a lot of the medical interventions at the time, and a lot of new technologies at the time very much treated the body as an object, a thing, that was unto itself, whereas you could not accomplish the feats that... you could not achieve that kind of scientific success without a series of instruments actually enacting that kind of reality, and this is something that was the time, it treated the human body as this bounded object.



projects

The future archive hosts collaborative projects, but projects in its own right. The development of interdisciplinary practices along the lines of dialogue, negotiating and re-membering past positions, and the development of new practices as future-making in the present. Projects are to be published on futurearchive.org in due time.

The future archive project continued on the 10th to 11th of November in a specific kind of research in this context, just get in touch with the project team for more information.

- The articulation of resistance: activist and activist speech
- Critical Practice
- Self-Organisation
- Audience, listening

2007

ongoing events

- August 1-10 Performance, Art, Poetry, Music, Dance, Video, Sound, and other media, at the University of Cambridge, UK. The project was initiated by Anja Kangjieser and Cinzia Cremone.
- October: Interviewing, Activism, and other media, at the University of Cambridge, UK. The project was initiated by Anja Kangjieser and Cinzia Cremone.
- November: Interviewing, Activism, and other media, at the University of Cambridge, UK. The project was initiated by Anja Kangjieser and Cinzia Cremone.
- December: Interviewing, Activism, and other media, at the University of Cambridge, UK. The project was initiated by Anja Kangjieser and Cinzia Cremone.

past events

- September: Interviewing, Activism, and other media, at the University of Cambridge, UK. The project was initiated by Anja Kangjieser and Cinzia Cremone.
- October: Interviewing, Activism, and other media, at the University of Cambridge, UK. The project was initiated by Anja Kangjieser and Cinzia Cremone.
- November: Interviewing, Activism, and other media, at the University of Cambridge, UK. The project was initiated by Anja Kangjieser and Cinzia Cremone.
- December: Interviewing, Activism, and other media, at the University of Cambridge, UK. The project was initiated by Anja Kangjieser and Cinzia Cremone.

THAT WAS LOGOCENTRISM

It was basically about metaphysical security, it manifested itself in various ways: in god, or in truth, or in science, or in logic, or in reason, or in technology, as a way of providing a kind of metaphysical security, it was a way of providing people with the impression that they were secure, because they were in possession of the truth, or the law, or the way of controlling the world around them- either controlling it instinctually or controlling it literally with tools.

P1 yes, not enough destruction.
P2 playing with destruction and playing with..

P1 ...when you could still have amateurism, i miss amateurism

P2 simple experimentation without having to..

P1 ..or when you had to do a shit job then doing something for fun was like a real release, and now... doing strange things with electricity, you can do it every day if you want! and it's still interesting but yeah..

P2 the drive to escape and... boredom and frustra-

tion was such a powerful motivator, and struggle did

empower those people who could rise above it the fact that most people could do nothing but struggle was a problem back then, but now perhaps we don't have enough struggle, so without struggle we don't have the need to go forward, and how much is our society now stagnated? we don't feel we have to fight for food, we don't have to struggle everyday...
www.futurearchive.org -saul and peter



[...]

P1 i know, yeah, our children... they never had to worry where the next meal is coming from, they never had to..

P2 everything's nutritious, we've got rid of bullying, we've got rid of antisocial behaviour, we're all nice and good- but...

P1 it wasn't so easy in our days

P2 it wasn't so easy in our days.

[...]

P2 it is just... you know, you do have to miss the fact that we hadn't solved so many problems.

P1 yes and str... not struggle, but there's always something interesting going on when things are fucked up, being fucked up essentially drives... not progress, because that's again a very 21st century term, but it drives... it drives imagination, when the needs are extreme, then the ingenuity and the intensity of peoples communication, of working together is much more interesting, and you can't really create that artificially, and the historical events, you know, the needs that are driven by cataclysms of various sorts are always intense and interesting and complex and i don't think that there is any way of recreating those artificially.

[...]

P3 i found this intriguing term a lot in the archives, "intellectual property", and though property in itself is a concept i didn't grow up with, having been born in the 22nd century, i read up on that and can still get the idea, i think, but "intellectual property"?

P2 nobody knew what it was back then, except some people felt they could profit from it-

P1 i think it's - i can't remember what it was, it was... it never quite made sense at the time and i still don't quite understand what it was, i think it... pete, can you explain this?

P2 some people got to claim ownership of "ideas", and therefore those ideas were owned by them, and owned by them in a way which claimed no one else could use them...

P1 yeah, it was a very peculiar thing, it was a very weird, i mean... people claiming ownership of non-diminshable resources, which doesn't have any relationship to the cost of exchange- you could reproduce

an idea as many times as you want and you wouldn't really lose anything from it, in fact, you have mostly to gain from it, but:

P2 -back then we didnt know that.

P1 i mean that was really the e... i mean that was really the beginning of the e... when that system dis-integrated in the early 21st century, that was when it became obvious that all the other systems of resource distribution were also going to be coming apart, because once it was clear that that really didnt make any sense economically, when you looked at the problems you were trying to solve with economic systems, protecting ideas from exploitation by anybody who wanted them just didnt make any sense...

[...]

NEGOTIATING SPEECH AND ORGANIZATIONAL PRACTICES: FIELD NOTES AND REFLECTIONS FROM TWO COUNTER-G8 (2007) INITIATIVES.

Anja Kangiser/Manuela Zechner
June 2007

Over a three week period during the end of May into mid June 2007, a variety of political and cultural events took place in anticipation of, and response to, the G8 meeting in Heligoland, Germany. These included alternative summits, workshops, conferences, plenums, art exhibitions, concerts, and of course demonstrations and protests.

Two of these events, the summit: non-aligned initiatives in education culture and the Block G8 blockade action have, despite their radical differences, struck us as particularly compelling as they confronted correlations between speech and praxis in regards to self-organization and accessibility, and the discourses surrounding these.

Throughout and after the two events we considered questions around recent conceptualizations of alternative (non-state affiliated and neoliberal-critical) organizational models and how these could be practically realized. For instance, how can other worlds be possible, and what would these require in terms of shifts in organizational strategies and alignments? How can ideas of horizontally and direct democracy function when put into practice in different milieus? What kinds of symbolic capital come into play with such events and how do they try to circumnavigate the problems emerging from a need to be visible? And how can we conceive of methodologies for organization that avoid replication of relationships of dominance, specialization, and exclusion?

What we were specifically interested in was how we could trace and address the lines of coincidence and rupture occurring between what was said and what was practiced. We chose to investigate concepts that have gained momentum in recent years, yet are idiomatic in the rhetoric of different organizational practices including neo-liberal economic and social policy as well as critical activist movements: such as transparency, accessibility, collaboration, flexibility, and heterogeneity. We wanted to investigate how discourses around these terms are embedded in the organizational practices of particular G8 counter movements that we participated in.

This text presents a few of our reflections arising from these two specific initiatives, which we both participated in to varying degrees. For this reason we are only able to speak about what we experienced during the events and their immediate aftermath: what we saw, felt, and heard, and what evolved through processes of conversation with others that were present. In addition to these experiences locate our analysis in official documentations; calls to action, websites, flyers, brochures and media coverage to further locate our analysis. The research we conducted is therefore embedded in contexts that are necessarily highly situational and relational, and consequently partial and fragmented.

Much of this investigation was informed by dialogues and queries, by attempting to dialogue through and around tensions between theory and praxis, or rhetoric and action. While we would certainly not argue that theory or rhetoric in itself does not have the potential to create or intervene

The structural landscape of systematic oppression and domination against which she always stood would not be unfamiliar to her today. BLW considers the concentration and deployment of power in our daily lives. We look for places in which you are always situated in a landscape of power.

What is the history and use of speaking freely? Do you need to follow the G to speak or can you find targets in the immediate landscape to directly interlope, with others, or alone? For those of us coming of age after the systematic elimination of the left in the late '60s and 70's, is there a higher tolerance of silence, or of selfcensorship?

Today, public utterance might push us to the border of legality, Moore's platform is insurgent, revolutionary-a call to action that could be criminalized today as an incitement to terrorism. What are the implications of this call to arms today? Where are today's platforms for revolutionary change? How do we understand the structures of power and oppression today, where is it that we can stand to face them?

3. AMPLIFICATION – a way to make your voice heard

We think about the microphone, the vehicle that carries her voice across the prison courtyard. Her speech is emphatic, commanding: It is further amplified through rhetorical devices such as repetition, modulation. Her speech has increased resonance because she is speaking as a witness – no one else can tell the story in this way, because no one else was there. She is a kind of diaphragm herself, an amplification device that converts one kind of signal or vibration into another—one form of power into another.

The police—knew they would have been slaughtered in that hall that night—because nobody was afraid to die. You've got to be prepared to lose your life in order to gain your life.

You will need to find a way to make your voice heard. Shout loudly or use a bullhorn. Stand very closely to others. Listen closely. What, if anything, makes this difficult? Is there a distance or divide over which your words cannot travel?

In practicing outspokenness, BLW produces eruptions of sound that are unintelligible.

What is politically potent about the grunts we emit on our way to language? Is there political potential in amplifying the struggle to speak, our failure, anxiety, fear. Despair? Sound is a dynamic vibration—can these dynamics “do” something? We feel what it does to our bodies to speak out, when we do so for a long time. Can these vibrations become converted into other forms of energy? How do you experience this transformation? Can this energy be channeled, transferred?

4. AN AUDIENCE – someone to speak to / with

The video depicts her speaking outside before a group of young African Americans. As the camera pans around, we see other features of the courtyard space where she is speaking: it is grey and filled with sun. Her audience is not holding chairs and behind them, tall walls made of concrete, a guard tower. Moore is addressing inmates and their guests at the Green Haven federal penitentiary in upstate NY. 4. The three of us, as BLW, began our recitations in the places of our work. From a stage, we addressed a modest group of artists and activists, gathered to experiment with the possibilities of radical media today. They sit on sofas and folding chairs and listen, not without some discomfort.

Look for an audience, for someone to address. Construct an audience. Appropriate an audience. Invite others to speak with you. Consider your relationship, and theirs, to structures of power, your relationship and theirs to others, not present, who have transferred power to you and the obligation to transform/redistribute it.

Now how did we do that? How do you go determined to keep the powers that be from preventing your leader from speaking to you? How do you do that?

Moore has been invited by Think Tank, a prisoners' group organized around skill building for community empowerment. In this moment the nationwide prisoners' rights movement is intensifying. Think Tank's organizing is part of their commitment to deepening this movement through a conscious inquiry into the relationship between conditions in the black communities and high rates of incarceration. Queen Mother Moore has herself been instrumental for years in this broader movement for dignity and justice. The yard is full of people who are developing strategies for educating and empowering themselves. This site is the place of activation and exchange. People are organizing themselves to hear her speech and to speak about the functions of power.

How does speaking with others become a way to understand how power is functioning within all of our lives? We can't all claim to be in the same position in relation to power and designations of authority, but speaking with each other is a way to understand these structures, and the ways we all implicated in various structures of power and powerlessness.

The relationship between speaker and audience is established through Moore's reflections on the power of speech itself: the witness of a speech later becomes a speaker, who speaks to someone else, who then becomes a witness who can then speak. Thus, power is transmitted through a redistribution of the agency and the mandate to speak through collectivity.

Brothers

We came here to tell you to come home to us.

We want you. We came here to invite you and to let you know that you are not alone and to let you know that you and your brothers and sisters who are waiting for you and who are fighting for your return and who are preparing places to receive you.

And we don't want you to feel rejected. You've been rejected out of the man's society.

But you are not rejected out of black society

Consider your relationship to the history of the civil rights movements, the history of radical or militant movements in the US. In what ways can you invite others to reconsider their status as criminals, outsiders, and outcasts? Who could you speak to and who could you be speaking with. What shared problems are being manufactured or produced in the spaces you inhabit? What is being overlooked or sentenced to silence?

The expectation that Moore's listeners will participate in a transference of power is implicit in her exhortation to her audience that they return home empowered citizens. She is charging them with a responsibility to effect radical change once they get home. She charges them to address the broods of social determination that distribute property, that designate theft, that assign criminality. Power is being transmitted through speech but the power of speech is not the goal.

You couldn't steal brothers.

You can't steal you can't steal from a white man—all that you can't do is take back from him.

APPLAUSE

It's all you can do because everything that he's got—everything, everything the white man has, everything, he stole it from you.

Everything, he stole it from you—

You are not the criminals.

You are not the criminals.

Queen Mother Moore speaks to her audience, a group of incarcerated people, about an instance in which a group of citizens 'came armed.'

Can speech itself be violent? Is it possible to see various contemporary instances of violence and militancy as acts of speech or communication? What are the various uses of violence today? What are the various forms of legitimated violence, and what forms of violence are criminalized?

We ask whether speech has the potential to unmask violence. But as we begin to re-materialize this speech before an audience, we are forced to confront the removal of the person telling the story. Speaking the words of Queen Mother Moore is ethically complicated and potentially offensive. Re-speaking, and re-membering might function as acts of over-speaking, over-writing or erasure. If white bodies speak the words of a black civil rights leader, is this an act of stealing? Are we continuing a history of theft, of colonizing language, homelands, bodies, and identities? Her words remind us of the named violence of this story.

You are not the criminals.

I'd like to ask you, have you stolen anybody's heritage?

Have you stolen children from their mothers and sold them on the slave block?

Have you stolen wealth from the land and have you stolen whole countries?

5. A RECORDING DEVICE – something that witnesses and remembers speech

Queen Mother Moore's speech was recorded by People's Communication Network, a radical video collective. This was the first time an alternative video collective was allowed to document activities inside the walls of the prison. The accessibility and immediacy of the video medium in the early 1970's ushered in a period of techno-optimism: an optimistic, sometimes utopian, movement that saw video as means of radicalizing the relationship between spectator and spectacle. The medium was the message, and the message was meant to reinvigorate participatory democratic culture. 5 BLW records our experiments as an exploration of the role of this device as a repository of history and as a tool that participate both in the mobilization and demobilization of speech.

While Queen Mother Moore's speech does not mention the video camera, we find the recording itself does contain and convey an almost euphoric optimism, this palpable intention to “engage a critical relationship with televisual society by participating televisually. 6 ” And, in this newly self-aware moment of the information age, intervening in televisual society was seen as truly radical: a means of “allowing people to...shape and reassert control over their lives.” 7

Find a way to produce a record of your act of re-speech—a video camera, a sound recorder, a notetaker. If you don't own a camera, borrow a friend's camera, use a display camera in a camera store, find a surveillance camera. Use a toy or make a model camera to re-enact the process of recording. Repeat the process of speaking to your recording device until the experience becomes recorded within your own memory.

We find ourselves back in the space of the monitor, considering the recording's intention in relation to its outcome up to and beyond today. The People's Communication Network made a record of an event that might have only survived in the memories of audience members.

On a fundamental level, to make a record of your speech is to use the camera as a witness, to “broadcast,” giving your act of speaking a life beyond any one person's memory. What will become of the record? You might also ask how you can participate in structures of archive, access and distribution.

Our re-speaking is a re-making and a play-back of the recording, a performative method of interrogating video as a repository for memory and a technology of forgetting.

My children, my children, I'm here today to identify myself and rededicate myself in the spirit of Marcus Garvey and our beloved brothers, who are incarcerated here behind these infernal walls, to meet the struggle on the behalf of our men who find themselves recaptured under captivity

Queen Mother Moore faces the camera. Through the recording device, she faces us. What did I mean to her that the camera was there? Where did the electronic device and its promise of wide distribution beyond the walls of the prison stand in terms of importance, alongside the eyes, ears, and memories of the prisoners and community members there to witness the speech? Nevertheless, we allow that the tape escapes out into a procession of memories: those of the prisoners in the courtyard, the force of Queen Mother Moore's voice and gesture, the story of Marcus Garvey and the experience of an activated audience at the Longshoreman's Hall in New Orleans.

How does the "record" contribute to a kind of shared recall –the construction and activation of collective memory? What are the relationships of collective memory and collective action?

Do we need the recording device in order to remember? BLW wants to consider the potentials and the limitations of this instrument, an efficient means of storage that has no breath. Moore herself has also created a record of the story of Marcus Garvey that she stores in and transmits through her body. What capacities of agency and speech did Queen Mother Moore demonstrate if we consider her as the "recording device," the material vehicle (medium) to hold and re-tell the memories of Marcus Garvey at the Longshoreman's hall? What capacities are lost in the act of transcribing the laborious tasks of memorization and recitation over to video and other recording devices? And then, what can we do about mortality? If we were to lose our technological tools our memory prosthetics, can we develop the capacity and commitment to carrying each other's words forward into time?

Two years after beginning this study, BLW evaluates the project; what have we learned? And what can someone else discover from acts of re-speaking? We find ourselves more sensitive to the speech acts of others, to all attempts at oratory. We speculate that we ourselves have become more skilled at speaking, and that there is, in the debates and discomfort that re-speaking triggers, a key toward the formation of a panethnic (outspoken and truthful) political subjectivity. We are certain this is a great way to learn history. And yet, our research is still inconclusive and so we invite you wholeheartedly to add sources for re-speaking and records of your experience into the mix.

We are surrounded by stories; what kinds of stories can we find that should be told and retold for the way they assist acts of transference and empowerment? And what stories can we find that, by being told and retold, will produce collective recall, a gathering memory of what we need to do, and how we might learn to act together?

NOTES

1. A hit, referenced here as a set of articles, tools, or equipment used for a particular purpose; or parts, which implies a state of incompleteness that the user, the reader, can "put together", activate, and make use of. (back)
2. In some cultures, educational canons included speaking by rote, as a way of linking elocution with tradition. In other cultures, to speak out is to leap across a chasm of learned and lonely silence. (back)
3. Moore's words emerge from her life of being there, forging a connection between the moment of Garvey's speech in 1920 New Orleans and this moment in an update New York prison fifty-three years later. (back)

4. Following the Africa prison protests in 1971, many inmates were transferred to Green Haven and reform efforts led by a coalition of prisoners and academic activists at this prison are ongoing. (back)

5. The videotape was stored at Antioch College in an alternative library maintained on the campus "as a resource for radical and progressive thinking." The maintenance of this library for potentially marginalized records is an important part of a larger network of commitment to outspokenness. Over three decades passed before the tape was found and restored by the Video Data Bank in Chicago, who now distributes it. BLW was presented by Dara Greenwald, an artist and activist who is also interested in public memory and the video record. (back)

6. Hill, Chris. "Performing Video in the First Decade. 1968-1980." Video Data Bank. (back)

7. Kunt, Beryl and Gershuny, Phyllis. Radical Software 1/1. Table of Contents. (back)

QUEEN MOTHER MOORE SPEAKS AT GREENHAVEN FEDERAL PRISON- TRANSCRIPT

(In 1973, a prisoners' group called *Think Tank* coordinated efforts with the African American community outside the prison walls to invite civil and labor rights activist Queen Mother Moore to speak at Greenhaven Prison Community Day. The People's Communication Network video collective recorded the speech. This excerpt was transcribed from a tape which has been preserved by the Video Data Bank in Chicago. "Queen Mother" Audley Moore (1908-1997) was an organizer, activist, and theorist who challenged racist oppression and imperialism through a huge number of diverse campaigns from workplace safety, to the drive for reparations for descendants of US Slaves.)

My children, I'm here today to identify myself and rededicate myself in the spirit of Marcus Garvey and our beloved brothers who are incarcerated here behind these infernal walls to meet the struggle on the behalf of our men who find themselves recaptured under captivity.

Marcus Garvey came at a time when we needed him. When we had been taught that we were black because we were cursed, Marcus Garvey was the one that taught us from the very beginning black is beautiful.

It's beautiful to be black. He taught us his history.

Marcus Garvey taught us about Africa. He taught us about the great people of Africa, the great cultures that we had in Africa.

He taught us about the wealth of Africa. He taught us how the white people were lying off of our wealth. He taught us about the gold mines and the diamond mines and the great forests and the fine animals and all of the wealth that we had, the great great resources in the land.

Marcus Garvey taught us what they had robbed from us, and to think and to speak in terms of robbery. I want our young brothers here, who have been incarcerated here for a long time in a small, in a very small way, taking back what was taken from us.

You couldn't steal brothers you can't steal you can't steal from a white man, all that you can do take back from him. Its all you can do because everything that he's got- everything, everything the white man has, everything, he stole it from you. Everything, he stole it from you.

You are not the criminals. You are not the criminals. You'd like to ask you, have you stolen anybody's heritage? Have you stolen children from their mothers and sold them on the slave block?

Have you stolen wealth from the land and have you stolen whole countries? I wanna show you. You haven't been stealing no you haven't been stealing. I wanna tell you have you taken mothers and strung them up by their heels? And book your knives and sit their babies so that their unborn babies could fall to the ground and then took your lieal and then cushted that baby into the ground? Brothers you are not murderers, you've never murdered.

True some of you have killed but you're not murderers. Have you dropped bombs on people and killed whole countries of people. No. Have you done that people? Na uh. Some of you have tried in a small way to imitate these gangsters, But you haven't. No you're not the gangsters.

Brothers We came here to tell you to come home to us. We want you. We came here to invite you and to let you know that you are not alone and to let you know that you have brothers and sisters who are waiting for you and who are fighting for your return and who are preparing places to receive you.

And we don't want you to feel rejected. You've been rejected out of the man's society. But you are not rejected out of black society.

You see, Some of you believe that those of us in the south and I came from way way south, but some of you believe that we were cowards down there.

I wanna give you a little example of the story of Marcus Garvey. I wanna tell you something that nobody else could tell you who hadn't lived long enough to be here today to experience this to tell you. Those who were there.

Down in New Orleans when the police told Marcus Garvey he couldn't speak to us, and prevented him from coming to speak to us one night. We of course went in delegations and everything and raised such a ruckus that they had to let Marcus Garvey speak to us the next night.

But when we went, I want you to hear me. When we went, we went determined that nothing would stop Marcus Garvey from speaking to us. Now how did we do that?

How do you go determined to keep the powers that be from preventing your leader from speaking to you, how do you do that?

Myself I'll tell you how we did it. Everyone of us including myself went armed. We went armed. I had two guns on me. I had, I had one in my bosom and one in my pocketbook. Blue steel and special. Pearl handle.

Pearl handle, I'll never forget my little pearl handle gun. You think you're bad huh. Some of you think your bad. We want. Brothers and sisters do you think we went there with a round of ammunition. No we went with handbags of ammunition. Everybody had handbags of ammunition. We used to call them satchels thatchels of satchels. Ammunition.

Now when the police came then they filed in our hall and they lined up against all the sides of the benches, came to the front, lined up the side of the rostrum, line up the other sides, lined the back.

When Garvey came in he was on benches just like you sitting now in the Longshoremen hall. We stood up, you know and applauded him.

Garvey said, *"My friends, I wish to apologize to you for not speaking to you tonight but the reason I didn't speak to you is because the mayor of the city of New Orleans permitted himself to be used as a stooge by the Police Department to keep me from speaking."*

When he said that the police jumped up on the sides, on the rostrum and said I'll run you in. When he did that, everybody stood up on the benches. All of the Smith and Wesson's, the Winchester's came out.

Everybody's gun came out, and this is what they said, *"Speak, Garvey speak. Speak, Garvey," with the guns in their hands. "Speak Garvey speak."*

And Garvey said, *"as I was saying,"*

BLW is an artist-activist collective that investigates ways to recover the power of speech in a culture where oral competence is displaced by media forms. Re-enactments of archived recordings also include the 1969 interview of Fred Hampton recorded by the Videotrex in Chicago. Moving beyond re-enactment to the production of sites for engaged speaking and exchange, recent projects include "Invitation to a Hearing," a public hearing produced in collaboration with "Think Tank at the ICA in Philadelphia, "A Meeting is a Question Between," a week of public meetings at Millennium Park, Chicago, and "Fragments of a Strife," a series of participatory readings from the 5-month San Francisco State student walkout in 1969-9. BLW is Razalinda Borcia, Sarah Lewison, and Julie Wyrman. Contact: borcia@que.edu

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INTERVIEWS (3) IN A RADIO TALKSHOW AS OF 2099

P1 I remember that the zones were distinguished from one another somehow on symbolic levels. That there was an incredibly complex system of representation which would designate which zone you belonged to and lived in. You mentioned these certificates already, with relation to what P4 hinted at- in your recollection, were there any other important manifestations of these divisions P2 described, that you could point us to?

P2 another indication of this complex relationship between the structure and its manifestation was money...

P3 ...which was a way to symbolise economic relations.

P2 basically each country, well, many countries had individual currencies (which was what the system of money was called) and those countries that were less dominant on the world market, which maybe had less resources, or weren't as developed as other countries, well their currency had less value than that of more powerful zones.

P4 this also inhibited movement, because people with less money were less desirable, they couldn't offer as much to a zone if they were trying to move there, if they didn't have a job or if they weren't rich enough, any zone would see them as a burden.

P1 so this again shows a powerful link between the concepts and their physical and concrete symbols. P4 yeah, but beyond a representational level, these geographical zones also differed because they were somewhat closed systems- within which a certain law, currency, language was contained- so this meant that each such zone would consider themselves different from any other zone, and maintain this difference not only via symbolic means, but also by trying to become "richer" than other countries.

P1 "rich" was when a zone or person or group had a lot of assets, things that other people could want or need, then they could exchange these goods or concepts with symbolic units (money).

P4 that economy didn't just work on an individual level, it also worked globally...

P5 if people from poorer economies (with less financial capital) wanted to move to richer countries, this was often not allowed

P3 because they were seen as having nothing to offer?

P5 if they couldn't contribute enough they were seen to drain resources, these people lived precariously, and often ended up doing work that other people didn't want to do.

P1 I've been going through the archive and came across a lot of representations of every day life which seem to stem from what used to be called the "west", I think, I found that a lot of these images- film as well as print images- showed the more stable zones as a kind of center of the world and life. In these images, life in the center appears incredibly plentiful and happy and beautiful somehow...

P4 yeah, these were the images that were distributed around the globe, showing how great it was to be in these zones, to live there.

P2 I was living that time in europe, which was a kind of alliance of economically well to do zones, and each day I was confronted with these images, showing me what my life should look like... this created an incredible feeling of lack, life of your life did not resemble these images, you felt out of place, but not everyone lived happily, not even, or particularly not, in the wealthy zones. I remember there were huge disparities

TAKING YOUR ISSUE WITH UTOPIA (LONDON , NOVEMBER 2206)

P1 ..i miss it

P2 oh, you miss it..

P1 ..i must say i miss it, feeling very ambivalent about...

P3 toda..

P1 today, yeah

P2 socle..

P1 i'm feeling very ambivalent about it, although there's very serious issues with the 21st century. I don't mourn, but I still feel it was an interesting place to live, interesting time to grow up..

P2 well, even back then I was already frustrated with the taneness of society, and i do feel that contemporary society is amazingly tame, when you do have everything provided and you do feel that everything is nice, well, sometimes you just have to burn it down.

programmed into the main theatre hall, *summit* appeared as somewhat aligned. We wondered how hosting or encompassing other kinds of speech and intention would be attempted under these conditions, and how familiar or established knowledge's could be superseded- as the proposals of "un-learning" and "unaligning" indicated.

Self-inauguration

How would the different participants and public respond to the proposals at hand, taking into account their differing backgrounds as writers, artists, activists, theorists, union organizers, students, teachers, etc What does it take to self-inaugurate in a space such as the main hall at HAU? Irit Rogoff made a poignant comment at *summit* about the kinds of capital required for accessing and participating in such spaces: the access to discourses and vocabularies (i.e. education) as well as the time (i.e. money) needed to participate in an event such as *summit*. It seems, particularly in the context of learning, a highly relevant and challenging project to open out a space for thinking about, debating and sharing our experience and engagement with the concepts of education, learning and knowledge. A central aspect of this must be opening up these fields and the connected idea as much as possible to persons not in possession of the preferred kinds of capital. The attempt to move learning and education away from the notion of an individual with cognitive capital that counts on global knowledge markets (such as liberal arts education that caters to the Creative Industries) seems at the heart of *summit* and was debated quite a bit within and in relation to it. It appeared very hard to move beyond the set of canonical knowledge's that were proposed at the center of the event. While aiming to be open, flexible and accessible, discussions at the main hall required a fairly solid knowledge of the very theoretical. While theory must not necessarily inhibit, the way it is set up appears an urgent problem to address.

"Summit"

The decision to run this event as a "summit" seemed to be based on the immediate political context of the time (G8), as well as a certain format of meeting and the roles played by its attendees.

SUMMIT is neither a conference nor an informal forum or open space. It is designed as a gathering that borrows the grammar of the dramaturgy of meetings of heads of state - just a few days before the G8 meeting in Heiligendamm near Rostock is taking place.

SUMMIT is an experimental setup designed to find out what happens if individuals, agents and protagonists of a multitude of projects and initiatives come together as delegates but can no longer speak on behalf of an institution, an interest group, a professional organization or a branch, let alone a nation state.

SUMMIT ignores the logics of representation and replaces them with certain notions of access, self-authorization, and of collaboration, which we analyzed as main characteristics of emerging new subjectivities that are constitutive for the concepts of "activism" and "participation". [...] (22)

To some extent, at least rhetorically, the idea seems to be to turn the exclusive format of a conventional summit on its head, offering the role of delegate to potentially anyone and setting up divergent spaces for negotiation and multiplicity. However the distinction between facilitators/organizers, delegates/contributors and participants/attendees/audience was formally maintained during *summit*. Prior to the event, the website encouraged people to register as delegates, which meant initially prompting acts of self-authorization at the same time as a representational framework for participation.

In most cases, contributors as well as audience came in order to talk about a project, practice or group- so that an exchange of strategies and experiences could take place; however presenting themselves as individuals and not in the name of institutions. The typical summit format as seen at the G8 implies varying levels of access and officially assigned roles, which was hardly what *summit* set out to reproduce. There were moments however when we could clearly distinguish a periphery or second level from a central space. The many attempts to break with this - on the part of organizers as well as participants and attendants- were partly fruitful, such as breaking with the architecture of a theatre (stage- auditorium) and proposing amendments to the formats as well as space. It however remained clear that it would be down to the facilitating committee to finally decide about the course of events.

Self-organization

There seemed to be great potentials in the modes of self-organization proposed by the summit as well as within activist practices such as the mobilizations against the G8. Operating on a horizontal basis is crucial to such projects, and the creation of conditions for this to occur is a difficult task. *Summit* undertook various attempts to live up to the practices of self-organization. 1) through making spaces for speaking about and practicing them, 2) through allowing

in events, our primary concern here was the practical realizations of organizational ideas designed to provide alternatives to dominant hierarchical and representative democratic structures. This focus on the very material aspects of the events and how they developed meant that much of this text is informed by an unfortunate (and perhaps much in part manifest by an unfortunate participation) and collaborations that go beyond the three-day space and conditions of the *summit*.

There was the intention of producing a jointly written and edited declaration at the end of the three days, which would potentially be presented to the European Ministers of Education. (23) The conflicts and imbalances outlined above led to a general disagreement over the idea of a declaration. Our impression was that this was not only because of the participants' rejection of formats such as declaration or manifesto (and the representational politics this implied) but also because the event only reached a level of intensive communication amongst all involved at the final evening, marking the beginning of a broader debate about how its ending could possibly have been done and who was to be represented in such a declaration. The diversity of approaches amongst participants obviously posed a challenge to any efficient writing of a declaration, and consensus over the discussed matters was hardly achievable or indeed desirable after only three days and amongst such a large crowd of actors. The size of the *summit* probably accounted for many of the problems that occurred- solving these on site would have required enormous efforts of rearrangement and time dedicated to addressing possible infrastructures for facilitating joint discussion amongst some 200 persons.

A contextualization: the new organization of dissent

The question has always been organizational, not at all ideological: is an organization possible which is not modeled on the apparatus of the State, even to prefigure the State to come? (1)

Both the summit and the Block G8 emerged explicitly from within socio-political and cultural networks concerned with addressing inequalities associated with neoliberal capitalist conditions. In concurrence to this, a concern of such networks has been the reevaluation and reinvention of political resistance, in order to shift away from ideological and organizational structures that replicate hierarchies culminating in dominance and exclusion.

These new organizational models adopted by resistance movements (particularly those critical of global capitalism and economic rationalism) have increasingly developed over the past decade or so. Aspects of these have been visible, for example, since the Zapatista uprising in Chiapas in 1994, and spectacularly during and just past the anti-WTO protests in Seattle in late 1999. This has been in part influenced by the acceleration of globalization, which has prompted new technologies and socio-political and cultural mechanisms through which activism has been integrally transformed. The Seattle protests inspired and shaped much of the protest actions in the succeeding years, such as counter-G8 activities and protests, specifically through its use of the internet achieved a gathering of unexpected scale. (2)

What denoted those events such as Seattle as indicating a paradigm shift in the articulation of protest was what was later conceptualized as the "movement of movements": the temporary convergences of multivalent disparate international individuals, groups and organizations to voice dissent against corporate driven globalization and exploitative models of free trade. This movement not only consists of protest but also incorporates counter-summits, World Social Forums, all kinds of networks, initiatives, activities and structures.

What became clear in the Seattle event was the emergence of new networks and webs of resistance, which were comprised of linked constellations of participants and priorities united in response to the global inequalities created through neo-liberal trade policies and economic rationalism. These networks were predominantly established by independent factions in attendance, detaching themselves from the constraints of traditional representative parties and institutions. Critical of the operations of power in such structures, these networks manifest alternatively to the archetypal hierarchical organization or party models. As David Graeber notes, it is no longer about seizing the power dynamics of the state, but more about "delegitimizing and dismantling mechanisms of rule while winning ever-larger spaces of autonomy from it." (3)

Unlike forms of decision making and representation reminiscent of sovereign governance, networks (as was clear in Seattle) do not have a leader, command and control mechanisms are fluid and decentralized, and are nebulous

and open enough to be able to accommodate diverse interests and agendas within an aggregate focused on a singular target. The concentration on ideological affiliation and conflict is replaced with an intention to create different methodologies and forms for organization, participation (as opposed to delegation), consensus (as opposed to majority) and exchange. In this process, a proliferation of hybrid organizational instruments and techniques are constantly being tested and debated.

For Michael Hardt it is precisely this network format, and the arenas opened up by these experimental organizations, that allowed different groups with different agendas to come into contact with one another in a productive way during the Seattle protests. Hardt argues that such networks replace oppositionality with multiple positions; the dialectic is superseded by triangulations of third, fourth and indefinite points of connexion. As he states,

This is one of the characteristics of the Seattle events... groups which we thought in objective contradiction to one another - environmentalists and trade unions, church groups and anarchists - were suddenly able to work together, in the context of the network of the multitude. (4)

Although Hardt's account here may be interpreted as somewhat generous, the adoption of the network format does actively move to transfigure the ways that activist groups and agencies relate to one another, to greater or lesser success. What is attempted through the spaces opened up by these explorations and re-imaginings of constituent powers is a re-invention of notions and practices of consensual and direct democracy.

The G8 in Heiligendamm, Germany, June 2007

So how was this recent history and context of the global resistance networks manifest in Germany? (5) The two case studies we are examining represent constituents of these international alliances. Both proclaimed to be invested in realizing non-hierarchical organizational processes, which involved the deliberate consideration of heterogeneous participants, new forms of action, transparent processes and open accessibility.

The Block G8 blockade was instigated during the final days of the weeklong counter G8 program in and around Rostock and Heiligendamm. The larger program consisted of numerous demonstrations attracting crowds of protesters (around 80 000 for the International Demo on Saturday June 2nd; around 15-20 000 at the Migration demo June 4th), workshops, an art space, concerts and an alternative summit as well as opportunities for more informal meetings and action trainings, info sessions, plenums and social events were also held. The blockade began on the official inauguration of the G8 summit for 2007, on Wednesday 6th June. It was conceived to span the duration of the meeting, which it succeeded in doing. The blockade itself consisted of thousands of people sitting and standing, sleeping, dancing and generally socializing on main transport avenues to the meeting place. The event itself seemed to be met with great pleasure by those taking part and it was often relayed that the blockade had the atmosphere of a festival, which was strengthened with sound systems in some parts and a sense of solidarity and caring throughout. The blockade occurred in unison with autonomous blockades, however for many, due to the magnitude of the participants, it became an iconic event. By the end of the series of interventions, it became progressively difficult to distinguish the boundaries of Block G8 from many of the other blocking actions.

The summit around "non-aligned initiatives in education culture" was an event held in Berlin prior to the G8, and may be seen as an attempt to organize a meeting in a context similar to the World Social Forum. This format was not based upon protest but resembled more of a congress or conference. It drew upon specific ideas, histories and dynamics of Block G8 from many of the other blocking actions.

In order to generate as much participation as possible, a number of calls for the blocking action were circulated by some of the organizing groups, including an umbrella Block G8 call, as well as from FUS (Für eine linke Strömung/ for a left wing current), the interventionist Left, and various Antifascist factions. Common to all was a particular

discourses (e.g. non-alignment, summit, self-organization, un-learning, etc) which involved much academic reference and language. The three days of Summit were comprised of 60 parallel events that included presentations, caucuses, and workshops. It was re/presented by a language that structured these as radical fora for exchange, debate and action. This was to become possible via access to large amounts of space and a gathering of around 200 people from divergent backgrounds and approaches (art, academia and pedagogy, activism, union organizing, hacking, journalism, sex work, etc), the generous offer of travel grants. Through the presence and availability of some various established academic personalities and a somewhat centralized way of programming, a dominance of certain discourses and practices emerged that seemed to exclude a range of more activist and grass roots approaches and viewpoints.

What relates these two events in our minds, aside from the organizational intentions, was how certain characteristics of centralization and governance managed to permeate the actualizations of what were, at least discursively, promising speculations for practical mobilization and action. While rhetorically almost faultless, some of the manifestations of these sentiments left space for more to be desired.

While both events were often pleasurable and provided ample opportunity for dialogue, learning and creativity, we find it important to analyze some of the tensions and contradictions that erupted in order to locate the quite considerable potentials of such endeavors. For, when judged under value parameters of success or failure, these initiatives become less interesting than when their internal mechanisms become exposed for reflection and further experimentation.

Block G8

Before and during the counter G8 mobilizations, which took place over a week in Rostock and Heiligendamm, extensive coalitions of affinity groups and movements were formed to collectively organize and assemble blockades designed not only to disable the traffic of delegates, workers, goods and services to and from the meeting, but also to make the breadth and density of the resistance almost visible. Comprising one of its mechanisms internationally visible. Comprising one segment of the larger weeklong constellation of counter G8 demonstrations, workshops and actions taking place in and around Rostock and Heiligendamm, the blockade was interesting to us due to its potential longevity and consequences as a protest action. Additionally, more than any other of the actions it was a direct gesture of mass civil disobedience, designed to sustainably reiterate dissent and resistance through the many diverse and not necessarily associated networks and individuals intending to remain in cooperation and solidarity until the objective of blockading as many roads for as long as possible had been attained.

The predominant call for blockading came from an alliance of over 128 groups including radical left, church, environmental and anti nuclear, trade unions, youth political parties, non-violent action groups and anti-racist and anti-racist groups concerned under the slogan of "Block G8. Move. Block. Stay". Whether this was intended to function as the principal blockade of the event is unclear, however what was clear was that due to the sheer quantity of different groups involved in, or supportive of, the organizing process and enaction, and the aim to blockade to function through corporal mass over any other means, the high number of activists taking part (over 10, 000 covering two major roads leading to the summit, with other autonomous groups blocking two other thoroughfares) ensured both mainstream and alternative media attention.

enocative rhetoric of global solidarity, heterogeneity and liberation from ideologies of domination and discrimination associated with capitalist and state machinations.

Assurances were made that not only to “delegitimize capital’s organization that did not act to” “delegitimize capital’s domination, neoliberalism, and therefore the G8” but also, “ultimately implies at the same time to reinvent the left and the social movements” (8). It was also argued that the event would arise from new conceptualizations, as outlined in the Block G8 FAQ.

Block G8 is a completely new concept, woven together from our manifold experiences, incorporating the advantages of many strategies of various political traditions. (9)

In order to look at how a relationship between a delegitimation of neoliberal capitalism and radically new strategic organizational models could be discerned, it seemed necessary for us to examine the rhetoric surrounding “horizontal” and consensual, post-representative methods of social and political organization in regards to the Block G8 campaign, and directly address issues of flexibility, accessibility and transparency that were made visible.

Organizing Block G8

In their call to action, the Interventionist Left made reference to a broader context of political activism that we have introduced as inferred by the term, which,

...since Seattle, has been called the “movement of movements.” We “refers to a global constellation of emancipatory politics that extends beyond the left, as well as the older and newer social movements. (10)

Typical of the recent concept of the “movement of movements” and the resistance against global capitalism are certain strategies for cooperative organization and action. In analyzing the construction for the Block G8 event, we found it important to do so in the context of what is referred by the “movement of movements” and how such a discourse operates as indicating alternative models of decision-making processes. As outlined in the introduction, political organization that espouses horizontally, self-organization, networks, consensus, direct democracy, and multiplicity, over hierarchical or sovereign models, and representational politics.

Unlike previous modes of organization in which ideology or the party was central, this form of organization relies heavily on transitory convergences of manifold micro networks, individuals and affinity groups coming from different spaces of the “left” spectrum, from conservative to autonomist, under a common goal or intention. In the case of the organization for the Block G8, this was reflected in the diversity of the groups in support of, and involved in, the development of the campaign.

Aligning itself with this conception of the movements of movements, the praxis of the G8 organizing bodies made attempts at overcoming some of the problems associated with previous “vertical” organizational processes. However, despite the rhetoric of flexibility, heterogeneity, horizontality, and non-representationality, it became clear to us that some material tensions and limitations nonetheless actualized and required further extrapolation and exploration.

“This is what democracy looks like?”

One of the catch cries heard resounding throughout many counter summit demonstrations in recent history has been “this is what democracy looks like!” One of the explicit calls by Fols was for “equal rights for everyone” (11). In thinking about this organization of dissent, it seemed to us to be urgent to investigate what some of the practical realizations of such sentiments might mean for the internal structural mechanisms and strategic processes of the Block G8 action specifically, and more generally in the context of a mass mobilization necessarily made up of singular and collective

Heterogeneity

In one debriefing issued in late June 2007 by some autonomists in Berlin, an acknowledgement was made that due to problems plaguing their own organizational and collective processes and to poor information infrastructures, a number of activists had ended up supporting and participating in the main blockade rather than constructing autonomous actions (12). It is also not unuable for us to imagine that other individuals, or affinity groups, unfamiliar or unfamiliar with the constellation of established social and political movements, were also spontaneously drawn to the Block G8 initiative, not only in solidarity but perhaps also due to confusion, lack of information, or experience.

The intention of the Block G8 to be inclusive of all people wanting to participate in the blockading action meant that it was perceived to be a safer option for activists either less experienced in blockading or not desiring to partake in more aggressive direct action, which constituted almost the majority of attendees. Unfortunately this gesture was tinged with the slightly paternalistic tenor of the organizing process, which ultimately transferred the responsibility of logistics from the participating individuals to the action organizers. Throughout the calls the diversity of the blockade was explicitly asserted. As was written in both the Block G8 FAQ and the call to action

The Block G8 alliance is composed of people and groups with very different backgrounds experiences... thousands of people from different political, social and cultural backgrounds can take part. (13)

While the legitimacy of encouraging people from all different orientations and positions to participate in union is not being critiqued here, what became apparent to us in the execution of the blockade over the two days was the assumption of a homogenization of interest and criteria for action on the part of the organizing committee. This was particularly dangerous, as due to unattended and potentially unforeseen situations, the Block G8 mobilization became at some stages the most visible and influential option for action for many activists. This was signified by its population in quantitative comparison to other autonomous actions and blockades.

In one London debriefing the comment was made that there might have been a sentiment present of “they [Block G8] would block people who broke their guidelines before blocking the roads?” (14) This expressly highlights one of the downsfalls of the high visibility (and hence allure), and the rigidity of organization that marked the blockade. Whilst espousing a discourse of diversity and multiplicity, it seemed that some participants felt as though once committed to supporting the blockade, a number of constraints or restrictions were immediately imposed, negating any larger sense of heterogeneity, choice or space for contradiction. What became apparent was an increasing impression of closure and finality leaving some feeling frustrated with an inability to be differently (perhaps more actively) involved. This was exemplified during the blockade through the spontaneous caucuses held to decide further courses for action (which seen at some points began to include core Block G8 groups), and in the flow of individuals and affinity groups between the main blockades and other locations, lending solidarity to smaller and more precarious barricades and campaigns.

Transparency

The tendency toward inattentive homogeneity and the reactions surrounding closures in dialogues and dissatisfaction to some extent intersects with what we might consider as contradictions of transparency that were also present. As the Block G8 FAQ stated,

It is important for us to create a situation which will be transparent for everybody. (15)

For the Block G8 action, transparency was presented as a strategic means by which to not only mobilize more members of the public to support, and engage in, the mass

blockade, but also as an attempt to gain visibility as a tactic for de-stigmatization of state repression. What becomes clear in analyzing both the texts and praxis of the Block G8 is that the notion of transparency is very nearly conflated with visibility and magnitude.

Whereas media and information on very customary elements of the action were made available publicly and while it was possible to partake in action training, buy a t-shirt, make a banner, download the jingle, or print out and distribute flyers, it was difficult to meaningfully participate in the organizing process remotely (despite the clear online presence of the campaign), and it was almost impossible to find logistical data: proceedings from meetings, information on quality and quantity of input from supportive and / or participating groups, financial sources, and methodologies of decision making.

The practical motivation for designating decisive facets of the process vague for protection against accusations of illegality and avoidance of state repression is not to be overlooked here. In Berlin and Hamburg, many activists were observed and controlled by police for months before the event, which culminated in a series of raids and confiscations of equipment and materials.

However, the ambiguity (and even omission) of infrastructural constituents such as these also meant that some felt that integral information remained obfuscated. This extended to a more pervasive dissatisfaction when crucial information relevant to the action was not disclosed to all participants until the very last minute. Sharp criticism arose from some activists on discovering that the organizers had notified the police of the termination of the blockade but had not made either the termination point, or the negotiation with the police, public to all participants themselves first. For many, this culminated in a feeling of being non-consensually represented, and in some cases, of resentment and utility.

The risk with making a claim to this sort of transparency is that it becomes easy to assume that an abundance of information signifies comprehensive disclosure. When organizing a situation like the blockades at a summit protest such as a counter G8 it can be tempting to speak of, or for the multitude, to speak of singularities moving together to create something new, but to reduce the thousands of individuals into a faceless mass who can be assumed to have the choice to participate, unthinkingly surpassing the reality of individual desires, experiences, knowledge, suggestibility and insecurities and how these can affect that choice.

This unintentional overlooking of such factors’, along with other crypto-representational maneuvers was present in another event prior to the Block G8 campaign, the “summit in non-aligned initiatives in education culture” (hereafter summit), and it is to this that we now turn.

Summit: non-aligned initiatives in education culture (16)

Summit was a three day event (24 – 28th May 2007) conceptualized by a group of six people involved in art, theory, and to some extent activism (Florian Schneider, Irit Rogoff, Koovo Eshun, Nicolas Stepan, Nora Smerfield, Susanne Lang). The promotional materials that were released in relation to the summit (texts and calls for participation, websites, posters in Berlin, printed program, flyers as well as interviews and calls on mailing lists and in journals) were written with attention to contemporary cultural, arts, activist and political arguments. The summit appeared foremost as a project that was inspired by theoretical propositions, discursive interplay and activist practices. It aimed to offer a framework for the relation of rigorous theoretical projects to initiatives in education, activism and art.

In what follows, we will isolate some of the notions and phrases that were used in curating the event, and reflect upon the forms of action and organization they insinuate

practices). We would locate one of the biggest problems of summit in the fact that the most common link between participants was Goldsmiths College London (specifically the Visual Cultures department), with which a large part of the contributors and attendees were affiliated (three people from the facilitating committee came from Visual Cultures department). This came to appear to us as problematic insofar as the idea of non- alignment (which will be further examined) insinuated that this would either have to be avoided or directly addressed.

The last night at the summit (Sunday 28th May) witnessed the eruption of a debate around the representation of smaller as well as local initiatives, a felt imbalance between established theoretical positions and less visible activist projects or praxes as well as a questioning of the summit’s engagement with the imminent G8 meetings in Heiligenhafen and initiatives and actions that were concurrently happening in Berlin and elsewhere. During this spontaneous discussion, intense exchange and reflection on the event itself came about, whereby a wide array of participants and delegates became vocal and confronted each other as well as the organizers. Much of our critique draws on the comments and suggestions of those who had felt at odds with the setup of summit, as most visible during the final debate.

The ways in which the hopes for an open space were disappointed were to our minds largely linked to the dominance of certain discursive modes within the main theatre hall at the HAU. The hall somewhat functioned as the representative site of what the summit was programmed to be. It was the only space with a centrally curated program, while the other self-curating events (one could register these up to the last minute) could be proposed on an open and on-going basis and were programmed into various spaces around the main hall (according to requirements for technical equipment which was well installed in café, workshop spaces, and foyers) as well as in two art-affiliated spaces nearby in Berlin (Boutlab, UnkultInnenPlaza).

The program curated by the organizing committee featured a list of prominent names, no doubt of benefit to the attendance and visibility of summit, however the associated events often did not leave space for feedback and hence did not end with lively discussion. It felt like the various smaller self-organized workshops and presentations in other spaces were somewhat disconnected from the more prominent and canonical knowledge’s rehearsed in the main hall. As a central space it attracted the largest amount of visitors while allowing for migration from one event to the other, leaving people the possibility to listen and join into talks in either venue- at the HAU, there were mostly three events taking place concurrently, and the main hall could be entered and exited through six doors, interestingly, despite feeling frustrated by the course of presentations there, many people still found themselves drawn to the main hall. This is not to say that there were many fruitful conversations and meetings both within and outside the main hall, but the problem appeared to lie with communication between a high profile program and small events and workshops. Rather than in close exchange with the curated program, the smaller events appeared to somewhat oriented the brilliant discourses thereof.

Particularly for those involved in activist practices, there was a sense of disconnection from the immediate local and political contexts (Berlin and the G8), where there were thousands of activists protesting, preparing for actions and running events. On day two of summit there was a large demonstration march against the privatization of education happening concurrently which failed to be referenced at the HAU and other venues. It was due to the apparent virtuosity of the main hall presentations that a significant part of the participants felt the main representative space was closed to intervention or kind of reference. Insofar as discussing summit as a host of collaborative processes, one might attest that the space for debate and questioning that would prioritize a reciprocal learning over a univocal learning only partly emerged. Achieving this further might have meant exiting the conventions and spaces of theory

Collaboration

The use of the notion of collaboration in the context of the summit, much like with other concepts was shaped by the prior investigations of its organizers, such as a text by Florian Schneider (17) and an interview with him and Irit Rogoff, in which he states,

SUMMIT is definitely (sic) a collaborative environment which can be used in order to generate some more fragments of a contemporary theory of collaboration. The theme of collaboration intersects with questions of “interest”, “hospitality”, “seriousness”, “curiosity” etc. on which we are planning a series of specific workshops. (18)

From this we surmised that the organizing committees idea of collaboration is based upon a shared acceptance of different ideological positions and intentions, participation and negotiation, as is stated in several summit texts as well as the text by Florian Schneider (19).

The iteration seems to be not to define collaboration as such but to keep elaborating on it, to see what kinds of constraints, expectations, and histories make for this kind of collaborations. The means of finding out what would itself be collaborative. How does one set up an open collaborative project whereby not only all those involved self-authorize to collaborate, but also actively invest in and decide upon the course of the project? If we see collaboration as a transversal, open, consensus based and transparent practice that is critical of its own organization and dynamics and dependent on constant feedback between its participants, we might examine this in relation to the organization of summit. What would it mean to open spaces for collaboration within a three- day formal and informal meeting before the G8? On one level it would mean making spaces that are accessible and self-organized, self- reflexive, self- regulating as well as connected to current political events, debates and activist practices. The notions structuring the event would have to be proposed as open guidelines. The summit set out to facilitate this via an open internet platform that was accessible some months prior to the event, where the shaping of both discourse and event could be witnessed and interfered with. An events program that partially auto- curated through an open call for proposals of activities was accessible online, and the suggestion of specific formats such as caucus, workshop, conversation and working group as much as the involvement of persons and initiatives associated with activism as well as academia, education, and art (see the summit program) seemed to reflect ideas of collaboration. Still that was not the end of it: if collaboration were a common framework or moment but not a shared strategic or ideological position, how would the summit constitute such a space?

The question is: how can we find new ways of analyzing, recognizing, decision making and working together without a common ground from which to operate? (20)

It takes common ground to bring people together for a “summit on non- aligned initiatives in education culture”, and while the motivations and backgrounds of participants may have been diverse, the majority of participants came from the worlds of academia, art, critical theory, and to some extent activism (people involved in all kinds of radical

VOCABULARIES

Paz Rejo/Manuela Zechner

We are proposing a set of gestures here, that come in a toolbox. Or maybe a game.

The vocabulary, as the starting point for a series of labs that take place in different contexts, offers proposals, ideas, notions, choreographies, quotes and cues that hint towards possible relations, questions and strategies that inform the practice of the vocabulary- writers (in the case of the terms below, Paz Rejo and Manuela Zechner).

We are proposing an experiment with the discourses, ideas and thought architectures that hold together some of the things we are currently interested in, in a rather real-like and puzzled way. We are interested in how language and concepts hold our practice together and how our practice turns concepts into facts these ideas in approach. We are talking about concepts as glue that holds the relations, spaces-in-between persons and things and systems, and are interested how you from there to movement, action and gestures and back again.

She said:
I'd like then, to move these questions into the territory of the performative. This is related to idea of production of knowledge. We'll have the definitions, but also we have our doings to interrupt or displace their very definition or what they may represent

We like to consider this as a manual for a responsible maintenance. This manual will not offer you rules or definitions, but images, stories and at best scripts. It's written in plenty of languages and tongues which we tried not to master necessarily, but to incorporate in one way or another, and so the whole thing is prone to error. The form our experiment takes is that of a vocabulary-becoming manual. The way to read, handle or play this vocabulary is up to you to decide. We are putting our game in question at the same time as we are playing it- you can follow us as we do this, and add your ideas.

Collaboration

— verb 1 work jointly on an activity or project. 2 cooperate with someone in an activity.
— ORIGIN Latin *collaborare* 'work together'.

what is the role of compromise in collaboration? collaboration as a working with compromise or constraint creatively? collaborations as a sensing and careful shifting together in relation? of relations (people, people/ things, people)? what is the role of a common starting point, or degree zero, in collaborative processes? to what extent does collaboration, if posited as a paradigm or general principle, produce sensibilities of equality (within a working group). To what extent does it assure that distribution of power will be dealt with responsibly in a group? can/ should collaboration be regulated? how does collaboration relate to community, how to cooperative, how to collective? what is the relationship between collaboration and democracy? (see also history of the notion 'collaborateur' during/ after ww2 in france, how any one that did not resist the occupying nazt forces was sent to have collaborated with them) what does it take to collaborate? collaboration as an experimental setup enabling investigation into democratic processes? collaboration as a model? a paradigm? a spirit? a concept? what role does affect play in collaboration, what role does language play? collaboration as engaging/ in imperfect intimacy? collaboration as shattering of centralized viewpoints, there can be no one "outcome, no single result? the suggestion of a strategy of multiplication (or other positions) rather than of a subtraction (of the author), if the definition of a collaborative project holds the sum total (or multiplication) of the desires of those involved, then the representation of it can also be as multiple as the desires, the form of relation between the collabora-

Author-ship

what does it mean to get on the author- ship? the author-ship is a vessel that ripens in a complex context of economy, culture and psychologies... it is built in a type 5X1 factory, under hard pressure and with sophisticated technologies from both the new and the old ages.

some of its key development stages, underlying discourses and characteristic movements are these:

production of legitimacy via mytho-logical gestures: the genius, the source, the original, omnipotence and divine privilege
paper- technology:
coincidence of the history of paper and the story about ownership of ideas

ownership technologies:
identification of 'self' with 'own': the self as in possession of ones own person (Locke and proprietary individualism), one being the master of oneself, consciousness as constituting to claiming to be a subject (to own oneself), hence intervention of the insane (disowning themselves of them-selves)

technologies of authority:
supposed protection of authenticity via enforcement of laws
proposal for a different build of make-ship:

relational technologies:
"mine" does not necessarily refer to ownership, but also to relation:
this is my pen (proprietary): this is my mother (relationship)/ this is my pen (usually interpreted as proprietary, but why not relational)

collaborative methodologies for relational technologies:
replacing 'owning' by 'owning up to': belonging to, in the sense of sharing certain communalities and response-abilities. collaboration as a way of rethinking relationships in terms of caring and concern, not property

countermovements to appropriate gestures:
to affirm the self-created or self-acquired as property, hence as exclusively owned by the self, is a gesture of brutality, as it ignores and excludes a whole spectrum of other relations, meanings and and potentials, and renders relational owning impossible
see also " my" wife, brutality, patriarchy and the advent of property

countermovements:
authorship, authority and obedience: "epheiren" in german: observe, to belong/ to obey, die frau gehört dem ehe-mann, der bund gehört der frau, der film gehört dem regis-saur- obedience/ control and ownership

performative discursivity:
not referring to originality but to performance: you don't own or create an idea of course, you do it, and thereby stand in relation to it

ing "group" and single persons is then one of synchrodohe? synchrodohe as a mode of representation of collaborative projects and their participants? what is the role of consensus within forms of collaboration? collaboration as joint thinking process (brainstorming...) as opposed to a process of production or definition? collaboration as enhanced exploitation of a set of cognitive resources; the think tank, the corporation, collaboration as temporary alliance? collaboration as motivated by self-interest, not charity or sense of community? what is at stake in collaboration is the self, do we seek stability or continuity when we enter into collaboration? does collaboration "reach out"? if yes, to whom, in what way? differently than a "collective" might reach out? when can collaboration of a common goal within collaboration? when can collaborative processes be said to start from a common aims? what are these aims or goals concerned with; a form of production, an ethics, a process? what use do corporations make of collaboration? can the corporation be considered some kind of antidote to the corporation as an ideal? what is the relationship between collaboration and complexity? what role does the idea of non-representation of collaboration play- i.e. only process, no product a kind of strategy of invisibility, abolishing representation altogether?

Discourse

— ORIGIN Latin *discursus* 'turning to and fro', from *discurre* 'run away'.

what does it mean if I don't speak many of your discourses, your languages? we will have to translate, of course, as i'm not guest and you host, if we are both both, our foreign languages will not upset, insult or alienate eachother... but serve as a basis for translation, and so negotiation. This will be a pacing back and forth between you and me, here and there, abstract and concrete, sometimes like couriers.

Imagine-ability expectation and spectatorship

spectator- from latin *spectare*, to gaze at, observe
expect- from latin *expectare* 'look out for', from *ex* 'out' + *spectare* 'to look'
spectacle- from latin *spectaculum* 'public show', from *spectare*, to speculate, from latin *speculati*- observed from a vantage point', from the verb *speculari*, from *specula* 'watchtower', from *specere* 'to look.'
spectrum- from latin, literally 'image, apparition', from *specere* 'to look.'

the possible image: what image is possible?

to imagine: to conjure up an image, to speculate on an image, to look at a potential image.
what choices do we make, in the space between the imaginary and the real?
what kind of negotiation takes place between the potential and the reality of a situation?

what kinds of methods or gestures do we use to draw a real out of our imaginary, to get from an ideal? or a text to an embodyment, an act, or an image?
we have to stand up and move, no doubt.
but what criteria do we have for choosing that movement? for negotiating its correspondence to an imagined?
how do we perform an image out of the open source of imagined and real?

- When or what is the moment when we become able to picture something, when we start to be able to visualize a future situation?

- what or who is imagine-able
- what might determine the limits of a spectrum of speculation: the limits of imagination?

- what does it take to pre-visualize a gesture or movement? a knowledge of conditions and constraints of a situation...

and transitory points of coincidence as well as convergence, so that perhaps theory can be made urgent in practice.

- We are aware that in many collectives and initiatives traversing different disciplines, interests, locations and knowledges, viable and promising conceptualizations of organization are being developed and set into motion. In analyzing these two specific events, we hope we can help to widen the scope of reflection on how we actualize what we are saying in situations of resistance and expand the boundaries of these initiatives, so that we may collectively continue to make the possibilities of other worlds visible.
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COLLIDE/COLLABO were five days of diverse events at Chelsea College of Art and Design, where five graduating students collaborated to present a programme of talks, discussions, workshops and screenings that aimed to bridge art and activism and create a critical environment by engaging with many issues.

25th-29th June 2006
information at collide-collabo.org
documentation of the collaborative process: collabo.onweb.org

Eugenia Bevier/ Robin Bhattacharya/ Jonathan Entwistle/ Grim Svingen/ Manuela Zechner

The cultural/ creative industries

The so-called creative industries are flourishing; in advanced capitalist societies, knowledge and creativity become ever more important for economies. The myth of creativity, and the idea of artistic independence and freedom play a large role in the recruitment of masses for production as well as consumption of knowledge goods. How do artists reposition themselves in relation to these developments, and what might it mean to study at Chelsea College of Art and Design at this point?

This 3-part panel session starts off an introduction-discussion of the cultural/ creative industries.

Following this, there will be a presentation/discussion with Critical practice, a collaborative research cluster at Chelsea College working with open source (or FLOSS) methodologies, on their strategies of working within the creative sector, and how they view the idea of creativity in that context.

The third part of this event will present different systems of chaos, a film by Steven Eastwood and Anya Lewin, exploring alternative administrative strategies within an art school in Lithuania. After the 20-minute screening, an open discussion can take place, allowing us to reflect on our roles within the creative industries as art students, teachers, practitioners.

Art and the Market

Contemporary art is a billions of £s big industry, catering to the wealthiest of society all over the globe. It can be found- wherever there is a market.

From the instant caricatures used to passers by on a square in touristic areas, to the galleries currently opening up from Shanghai to Mumbai – works of art are the goods traded therein and so are a product like anything else. The only difference of art, is the claim that it is considered 'culturally valuable' too, even if there is not a market to be found immediately.

A discussion among current art-students and future artists, on their different perspectives of the art market, how to make a living in it and how to retain artistic autonomy in the eye of commercialisation.

Free Market Day

Monday 26.6. 09:00AM sharp, we assemble outside Chelsea College of Art and Design. From there we all take part in an active day dealing with issues of global trade and economy by discussing the idea of 'Free market trade whilst seeing consequences of this system for ourselves.

After gathering outside Chelsea College of Art and Design we move on, by foot or by bike, to New Covent Garden Wholesale Market in Vauxhall. Here we will pick up food that is left behind – deemed unfit for distribution to London's stores and supermarkets. At the market we will witness the dumping of large amounts of food. We would like to create daily explore, document and express our experience on this day! Digital cameras and other equipment and material will be made available to the participants to produce text, images or drawings or even performances: it is up to you!

From New Covent Garden Market we will return to Chelsea College of Art to collectively wash and prepare the food in the gallery space. We will share the prepared meal and engage with issues that has come up during the day. After the meal we will all help each other to clean up. After this, the group can freely disperse, but will be invited back for an informal screening/ exhibition of images and other work produced during the day.

The commercialisation of education

What does a successfully trade-driven approach to education mean for learning/teaching within educational institutions, and how does it relate to our experiences at Chelsea College of Art? What do/ can Unions do, and how do we address these issues?

In a first panel, representatives of NATHE and PCS present their 'Unions' work and speak about the role of Unions in contemporary society and educational frameworks. Following this, we jointly discuss questions that arise.

The aim of the second panel is to increase transparency regarding the financial administration and hierarchical structure within Chelsea College. A finance administrator/manager from the institution is to give a presentation of structures/flows within the College. If they decline, those present engage in a speculative drawing session, trying to represent the (imagined) hierarchies within our educational institutions. The work created will be exhibited during the degenerate show. The third session will engage all those present, in conjunction with the University of the Arts Students Union, in a discussion about learning within contemporary educational frameworks.

Revolution vs. The Movement vs. The Network? - a history of resistance.

You are invited to take part in a discussion about political and social activism in the digital domain. Where do the diverse forms of popular political initiatives that exist online (such as REVOL.TV), connect with grassroots political activity? How do they relate to the wider 'movements for social change' and what is their historical context? We are going to talk about our experiences and would love to learn from you. Please come down for an informal talk that might end up being just as much about creating new connections!

Critical Survey Workshop

Letting 100 questions drawn up by Karl Marx* for a French worker (http://www.marxists.org/archive/marx/works/1980/04/20.htm) guide us, we will introduce this kind of research in a historical context and outline our method for appropriating historical surveys to fit a contemporary audience.

The aim is to arrange for a discussion to take place and work with our generalized survey to create more personalized surveys by working with participants to alter our proposed survey to fit their particular life situation.

The new surveys will be digitalized and posted for download on our archive site and made available for printing in our Degree Show space.

Participants will leave with material outlining a methodology for surveying their particular condition with regards to work, micro/macro politics and how power structures affect us every day.

A Session with 'Critical Practice'

The Chelsea College based research cluster 'Critical Practice' (http://www.chelseawiki.org/wiki/index.php/Critical_Practice) suggest that the construction of society has dramatic effects also on creative practices. This notion informs their joint academic and artistic initiatives.

We believe that our collaborative work for the degree show reflects similar concerns. We wish to create a practice that bridges artistic work and an active political life.

Therefore, we would like to invite the 'Critical Practice' researchers to discuss the conditions of such a practice in light of our experience of the society we live, work and move within- as outlined in our proposal. here: <http://www.chelseawiki.org/wiki/index.php/CriticalPrativation>

We would like to raise the issue of whether it is still useful to refer to the artist 'form'. It seems to us that the super-structures of our societies deregulate this idea much like it seems to suspend other forms of labour and knowledge into insecure relationships with and within society on a whole.

From a certain point of view, the tactics employed by people engaged in the creative industries in order to respond to this reality (as can be said to be exemplified by our degree show work) seems to have similar results as the artist 'form' is used only when it is effective towards an objective.

We are inviting 'Critical Practice' to discuss this, get their many views, attempt an overview of these issues and also look at them with regards to the institutions of the creative industries, such as Chelsea College of Art and Design. Whatever form the event might take, we wish for it to take place in an informal setting open to the public.

Collaborative behaviour and decision making: Gameshop

We will attempt to introduce a variety of material into a context of collaborative behaviour and decision-making processes. Through games and exercises we will approach these concepts in ways that ranges from the biological to the educational!

Participants will be asked to engage in a playful, yet in-depth, workshop on collaborative decision-making models. Amongst other things we will play a repeated game of 'the prisoner's dilemma' and see what we can learn from popular education schemes! A 'gameshop' can be many things. You are invited to take part in shaping its content!

Culture Jamming workshop

'Jamming', 'Subvertising', 'Adjusting' and 'Flash mob' are words referring to small or big creative subversive actions. 'Culture Jamming' stands for the act of transforming existing mass media into something that produces negative commentary about itself. Actions are taken on advertising industry, advertising campaigns, chain stores and multinational corporations, public/private spaces, TV and consumer culture...

Culture Jamming originated in the Situationist! International - an international political and artistic movement which has parallels with Marxism, Dadaism, Existentialism, Anti-consumerism, Punk and Anarchism and formed in 1957. At Chelsea College of Art, we will host an introduction to this kind of work, before we go out and on to the streets of London to commit, perform and jam ourselves.

Would you like to find out more about this form of creative resistance and artistic activity and get involved? Feel invited and free to join us and share tactics, thoughts and ideas and contribute to making this a fun and meaningful day.

Al-Qaeda as an open-structure organization and ideal movement

Is the enemy in the world-wide 'war on terror', Al-Qa'ida (= the base), nothing but a mythical construct? And is leader, the most wanted man on earth, Osama bin Laden a ghost or the world's most powerful media artist? All we have ever heard or seen of Bin Laden are an audio-message once in a while and his rare TV-appearance in a self-made video.

SOMA workshop

REFRESHES THE PARTS capitalism steals from you. We are very happy to have Jorge Goa with us for this event.

Goa explains: "SOMA is a series of physical workshops, which are based on principle of self-organisation. SOMA is always conducted in groups with an emphasis on the autonomy of the individual within the support of the group.

SOMA is concerned with the politics, not of institutions, but of everyday life. With so many blatant and latent oppressive forces in society the search for your own health, pleasure and happiness can be a highly political act.

At the beginning of the 1970's, SOMA was created in Brazil by Roberto Fierre as a means of resistance to help people 'fighting against the military dictatorship. SOMA uses drama games, sound and movement exercises and Capoeira to help salvage spontaneity, playfulness, communication, creativity and awareness of anarchist organization where no one is boss. The body is the material to resist and create within the world. The pleasure of being yourself challenges the body forgotten, develops new skills and turns the capitalist reality upside down."

Past, present and future of collaborative practice at Chelsea

The degree show of 2005 featured several parts that formed a collaborative effort of a group of students. Especially relating to open-source software principles, they created

an environment for collaborative creative production and exchange. Several of us participated last year and, now graduating, this year are trying to do something not entirely different, by collaboratively organizing a series of events in a shared space, thus challenging again the expectations towards a college degree show. The exchange of ideas and experience with the joint generation of students has been a crucial catalyst in our understanding of art education. This event is to look at similarities and differences, in both the processes and the resulting projects. Therefore we invite former students and future graduates, to find out what we have learned from each other, what some mistakes we made and how we can avoid them in the future.

Joint effort – self assessment

The organizing group will assess the weeks' events and learning experiences, and discuss future collaborations and projects. This is not a public event per se- if you wish to however, feel free to come in and talk to us.

Critical Practice are a self-governing cluster of artists, researchers and academics, hosted by Chelsea College of Art and Design.

Through our Aims we intend to support critical practice within art, the field of culture and organization.

They are currently in the process of defining our aims and objectives.

We are currently in the process of defining our aims and objectives.

We recognize dramatic transformations in creative practice. Transformations instigated by, and a reflection of wider social, political, technological and financial changes. One of the most obvious affects, is that as artists, curators, designers or theorists, our practices, or their interpretation, or how they are theorized, historicized or organized, are no longer separate concerns, or indeed the prerogative of different disciplines. Currently, we are concerned by the threat of the instrumentalisation of the artistic field through the internalisation of corporate values, methods and models. This can be seen everywhere, in funding agencies, at art schools and academies, in museums and galleries, and even in the studios of artists!

Therefore, we seek to avoid the passive reproduction of art, and uncritical cultural production. Our research, projects, exhibitions, publications and funding, our very constitution and administration become legitimate subjects of critical enquiry

All art is organised, so we are trying to be sensitive to issues of organisation. Governance emerges wherever there is a deliberate organisation of interactions between people. We are striving to be an 'open' organization, and to make all decisions, processes and production, accessible and public. We will post agendas, minutes, budget and decision-making processes online for public scrutiny, as advised by open-organization.org

The research elements pursued under the auspices of Critical Practice will engage with the various forces that are implicated in the making of art, and the increasingly devoted experience of art made available through art institutions to their audiences.

We will explore new models for creative practice, and look to engage those models in appropriate public forums, both nationally and internationally; we envisage participation in exhibitions and the institutions of exhibition, seminar and conferences, film, concert and other event programmes. We will work with archives and collections, publication, broadcast and other distributive media and funders; while actively seeking to collaborate.

We are currently in the process of defining our aims and objectives.



Aims

Our aims are currently under revision, please feel free to revise them, we hope to achieve our aims by delivering our objectives

Critical Practice aims to:

1. We will explore the field of cultural production as a site of resistance to the logic, power and values of the ideology of a competitive market. (Our political economy)

2. We will reflect critically upon, and act creatively within the contexts in which we operate - including the very conditions of our own possibility. (Our critique of form)

3. We will work as an open, collaborative and reflexive social network, while actively seeking to engage with others. (our method of research production)

4. We aim to ensure that the impact of our research is in inverse proportion to the energy consumed in producing it. (Our ethos of production)

5. This needs to be clarified as it could be read as meaning either that we undertake research that is profligate with energy and has a low impact() or that we do research that uses little energy but is high in its impact (which the Objectives goes for)...

6. We will return publicly funded research to the public domain. (Our ethos for dissemination)

7. We intend to engage Critical Practice with Chelsea College of Art and Design, and sustain its presence as a supportive infrastructure.

8. We will post agendas, minutes, points of action, budget and decision making processes on line for public scrutiny; as advised by http://www.open-organization.org

9. We aim to be a flexible, social network of individuals or organizations. This indicates the ways in which we are connected through various social familiarities ranging from professional and academic relationships to friends, colleagues and casual acquaintances.

10. We recognise cultural production as a fundamentally social and collective endeavour. Beyond the particulars of ego and property - to operate on these particulars is to exercise a restriction upon creativity.

11. We aim to work closely with our collaborators, sharing and discussing ideas and projects. Critical Practice considers all staff, students, as well as those not affiliated with Chelsea as participant and potential participants.

12. To practise creatively wherever possible - throughout the life-time of the cluster of interests that constitute Critical Practice - by engaging with public institutions, through using open-content licensing, and Free Libre and Open Source (FLOSS) methodologies (Related to Aim 1.)

13. To continually and critically peer-review our work, constitution and practice. This includes our research methods, our projects, exhibitions, publications, funding, organizational practice and administration (Related to Aim 2.)

14. I'm not sure what 'its' refers to in this sentence: Chelsea College of Art & Design or Critical Practice - both of which, of course, could be supportive infrastructures - so perhaps we need their 'instead of 'its'?

Objective 3
To evolve and continually refine procedures - eg our aims and objectives, our organizational habits - using http://www.open-organization.org Open-Organization guidelines where appropriate, for realizing our open and transparent working practices. To pursue a range of creative projects involving collaborative social networks, both for their intrinsic value and for the purposes of interrogating the organization and practice of those collaborative networks. (Related to Aim 3.)

Objective 4
To always avoid forms of production that are profligate with energy and non-renewable resources. (Related to Aim 4.)

Objective 5
To develop procedures for returning publicly funded research to the public domain eg, sharing our knowledge and resources with others via the integration of research into teaching, through using open-content licensing, and by donating resources to Chelsea's library.(Related to Aim 5.)

Objective 6
The complexity and diversity of contemporary art practice has exceeded traditional patronage models of financial remuneration. The buying and selling of artworks cannot encompass the complex mix of research, self employment, employment, underemployment, enterprise, continuous study and professional development that characterise contemporary art practice. Um,..... We'd like to think about this.

Objective 7
To this end Critical Practice seeks to avoid the passive reproduction of cultural production. Therefore our research, projects, exhibitions, publications and funding, our very constitution and administration become legitimate subjects of critical enquiry.

Objective 8
We are trying to be sensitive to issues of governance Governance emerges whenever there is a deliberate organization of interactions between people. Therefore we are striving to be an 'open' organization, and to make all decisions, processes and production, accessible and public.

Objective 9
We will post agendas, minutes, points of action, budget and decision making processes on line for public scrutiny; as advised by http://www.open-organization.org

Objective 10
We aim to be a flexible, social network of individuals or organizations. This indicates the ways in which we are connected through various social familiarities ranging from professional and academic relationships to friends, colleagues and casual acquaintances.

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To practise creatively wherever possible - throughout the life-time of the cluster of interests that constitute Critical Practice - by engaging with public institutions, through using open-content licensing, and Free Libre and Open Source (FLOSS) methodologies (Related to Aim 1.)

Objective 14
To continually and critically peer-review our work, constitution and practice. This includes our research methods, our projects, exhibitions, publications, funding, organizational practice and administration (Related to Aim 2.)

Objective 15
I'm not sure what 'its' refers to in this sentence: Chelsea College of Art & Design or Critical Practice - both of which, of course, could be supportive infrastructures - so perhaps we need their 'instead of 'its'?

supporting them by revealing its complicity with power, and by working aggressively with the institutions' patrons.

The Game

Good moral character, a question of fact, has been interpreted as meaning character which measures up to the standards of average citizens of the community in which the applicant resides...6

The evening of the auction, a small registration table is set up at the museum entrance. The visitor is politely asked for their Canadian ID and in exchange receives a Valuation Card to hang around their neck. It contains specific instructions, a score card, and their ID number. It becomes apparent only later that this score card must be completed before the player can reacquire their ID.

Workshop participants play the role of agents. They wear white shirts, with several pins tucked into breast pockets. Their gestures are bureaucratic: stamping, initialing, stapling; they check documents; they click their pens; they helpfully direct traffic. A looped audio recording plays navigating instructions that reinforce some basic rules: *If you have a question, raise your hand and an agent will be right with you. Thank you for your cooperation.*

The next stage of the game takes the player through the museum lobby, past the gift shop, beyond the auction room to a large adjacent subspace, organized as a 10 x 10 grid. Players must navigate this grid; the initial and destination coordinates are based on the first and last digits of the ID number. In each position, they read and respond to questions, receiving points based on responses. Questions are extracted from discussions with workshop participants and/or immigration questionnaires. On the back of the question cards are images and descriptions of coins from the Nickle collection, which are also projected on a wall at the end of the space. The more astute players recognize that points can also be scored on the back. Sample question cards:

(Images or text excerpted from question cards inserted here)

Periodically, agents may check score cards and convert points into real money, excitedly disbursed in nickels, dimes and quarters from change belts (similar to the ones worn by casino workers) – this noisy reward system attracts the interest of players in neighboring positions. Specific areas of the grid may have more point earning potential; some players begin to strategize their navigation. Small micro-economies emerge as players begin to swap question cards or positions; some players 'relativise' their self-assessments, others devise strategies to either 'prong navigation' – in the search for more points – or to finish as quickly as possible, which becomes more and more urgent as preparations for the auction next door are audibly under way.

If a player's card is invalidated for any reason (cheating, a technical mistake, stepping off the grid without prior authorization etc), or if they wish to access the auction room, they must retrieve their ID from the registration table. But at this station only one exchange is possible, and only in one direction: the registration agent takes ID's in exchange for cards, not the other way around. A disgruntled player demands their ID and is 'denied'; he requests to see who is in charge, but each agent refers him to the next agent, and the next...the situation deteriorates, the player becomes aggressive and threatens to call the police. Quickly, his companions' laughter (his family?) presses him into submission – compliance is enforced between players through embarrassment and the threat of exposure as culturally unsophisticated ('what's the matter with you? Can't you tell it's a performance?'). Though the registration agent refuses, for the duration of the game, to return ID's, he may or may not disburse additional score cards in exchange for shoes, small personal items, a credit card, a kiss...

Once the completion of grid navigation is certified by an agent, players are authorized to leave the grid and

are directed to cue at the accounting table. Accountants make little to no eye contact; they tally points, check for errors on all question cards, tally up numismatic points and moneys won, validate or invalidate all score cards. The player is returned their ever-increasing stack of paperwork and directed to the evaluation table. One player's card is invalidated for navigating the grid diagonally; he demands to see the director of the museum, who is however also trapped somewhere within the grid. Impatient players cueing behind the dissenter appear bored; this time, ethical social contract was necessary, nothing possible on the principle of efficiency ('c'mon man, I don't have all night').

The cue at the valuation table is even longer. Players chat and may compare cards, at times discovering only at this late stage the (underexploited) value of the historical collage on the back of their question cards. At the table, evaluation agents are chatty, helpful. Each player is informed they have not accrued sufficient points to reacquire their ID (all questions about what amount of points is necessary are answered by simply quoting a higher number than the player's current total – one can't simply act, never have enough points). However, valuation agents encourage the player to demonstrate additional skills they may have, ways in which they may bring a valuable contribution to Canadian society. Their gentle reassurance encourages players to offer a wide range of skills: some recite poems, write recipes, do drum solos, quote extensively from tax laws, offer investment tips – most wildly enjoyed by still cueing players. After each demonstration, a brief evaluation results in additional points offered and a PENDING tag is gingerly tied around the player's index finger. The final station is the pending area, situated behind the valuation area, the only place where players can see the space in its entirety. From here they may observe the implementation of a 'regime change' – the agents swarm the grid and assault the players' score cards with hole punches, as the voice in the loudspeaker announces that from now on all points will be scored in the negative. From here they may also witness a young woman who, instead of being disbursed moneys from a change belt, is politely asked to pay the agents. Neighboring players help her out, she dutifully counts quarters and nickels in the agent's outstretched hand.

90 minutes within the performance, players are in various stages, occupying various positions in the space. Some are trying to renegotiate for their ID's at the registration table; some are on the grid, some are cueing at the accounting or evaluation tables and others are in the pending area. Some seem bored, others intensely excited, some laughing and others distinctly upset. The auction next is well under way, some players are missing the best deals and begin to protest loudly. The police have been called.

At a prerecorded cue, all agents gradually and unerrimably leave the exhibition space and gather at the registration desk. For the next 10-12 minutes, nothing else changes in the now unsupervised space: the recorded voice in the loudspeakers continues to loop through instructions, players remain cued in front of empty accounting and valuation tables, stranded in the grid, hands raised in appeal to agents that do not arrive; waiting corralled in the pending area. We are unsure how long it takes players to realize the system has abandoned them, if any are raiding the tables for more points or stacks of quarters, if they are alarmed or indifferent, socializing or becoming agitated. What we do know is that it takes 12 minutes before the first players arrive at the Museum entrance looking for answers. They are thanked for their cooperation, ID's are returned, and informal conversations about this evening's performance begin.

Playing Fields

Ten months later, I presented the project and workshop method at a conference in Cardiff, Wales entitled 'Displacement and integration. I proposed this method as a possible model for critical pedagogy in the context of working with refugees and asylum seekers. This was also intended as a critical alternative to the spatial trope of displacement/integration (expulsion/incorporation, outside/inside and so forth).

The debates surrounding these workshops echoed the conversations at the end of the Nickle performance. Art professionals (theater practitioners, community artists) were generally appalled at the suggestion of 'real' (as opposed to purely symbolic) coercion, and at what they considered grossly unethical assumptions made about the players. Some insisted that game itself, designed with the participation of asylum seekers, was sufficient, and did not require a second stage – in which the game would be played by unsuspecting museum patrons. Others suggested a more ethical social contract was necessary, nothing possible participants of the nature of the game ahead of time, and giving reluctant visitors the choice to participate purely as



http://www.elastictest.com/can gallery/campics.html

for images see

- freedom is a psychokinetic skill?
- the leap between words and doings- what is the transfer between the word or language, and the doing? what kind of potential do we address, when we create images and imaginings, or situations?

Vocabulary

- from Latin vocabulum, from vocare 'call,' {-ary} (suffix) from French -aire or Latin -arius 'connected with' or Latin -aris 'belonging to.'
- sth that belongs to the voice.
- the body of words used in a particular persons language.

a vocabulary is something that belongs to the voice- to be precise, an amorphous body of words that belongs to the voice, similarly to the way in which a voice belongs to a body, the vocabulary belongs to a voice. a vocabulary is a set of specific words and concepts to become vocal with, when becoming vocal, the voice acts as the medium of transition between text and context. it connects a word, a body, and a situation. it is constantly changing.

I might ask: what does it mean for us to have these words, and to work with them? but aside from the question what does it mean to have a vocabulary, I want to ask: what does it mean to know ones vocabulary and translate it to eachother as well as into practice?

I mean not just to know my vocabulary by heart, not only to have repeated it many times, half-consciously, but to understand and be able to release it, methodologically, critically, what does it mean to trace and describe the vocabularies and discursive fields we're moving within? what are our discourses, and where, may they meet? how do we make this encounter? how have these concepts been set out before, and what hopes do we invest in them? What does it mean to define them, and to personalize them?

I have a desire to understand how we relate to our vocabularies. Without trying to construct a stable system of meaning or make a claim to truth. I want to see how we can play this; use words without referring to a supposedly stable system of meaning.

We will make the vocabulary the very terminus of the situation, finding potential ways of relating materials, questions, desires, images, conversations, etc, and then to see: what could this vocabularizatorious translation of our ideas, hopes and desires offer to other people? how can we offer it to other people: vocabularizatory as searching and arranging of a somewhat archival space, as outcome of a collaborative research and re-collection phase...

[in progress]

http://www.everybods.be and http://www.everybodystoolbox.net



EVERYBODYS

was conceived during a meeting in December 2005 following the interest to implement Open Source as an artistic strategy in the performing arts. One of the basic motivations with the "open source methodology" was to develop new ways of sharing knowledge and producing specific discourses within the performing arts in order to redefine the conditions of work, general and the parameters of exchange, to produce heterogeneous works, to escape the restricted accessibility to work, and to deviate traditional conceptions of authorship. In a second step, after some text-exchanges and meetings at the PAF Summer University in August 2006, we (an open group based on iteases) faced more problems and questions than we had initially started with.

Acknowledging the gap between performance and software development, and therefore the impossibility of a direct transposition from open source strategies to performance practices, we decided to rename the project "everybods". By setting up an internet platform for texts and discussion on http://everybods.be our interest then drew on an exchange of our works on a methodological level and on the creation of a database for production models. One line of discussion was to develop a Workshop Kit, encompassing tools and interview-games, which would facilitate discussion on our work. This Kit is meant to be developed by the integral feedback of usage, in order to enhance its possibilities. The Workshop Kit is presented on the everybods.be for anyone to use and develop further.

Why Open Source?

The development model of free culture offers an alternative to "collaboration" in the conventional sense, which requires people to be in constant communication and to negotiate each step of the artistic process. Using open source as a model for exchange allows us to share each other's ways of working, or 'codes', without necessarily producing the same work, or even knowing each other personally. This is an alternative modality to the more typical means of exchange—i.e. geographic and social connections through institutions or close collaboration. Instead, everybods develops horizontal and asymmetrical paths for exchange. Moreover, the Open Source model provides a research tool for learning about each other's work methodologies, which everyone can then implement in their own work. Open Source strategies allow the work practice itself to be shared, and not merely the product; this provides an alternative to the authority of the artist's signature and the economic abuse of the romantic genius-artist image. Furthermore, by cracking our personal 'codes' of working, we learn how to fine-tune our own processes, creating more productivity and possibilities for work, which when shared have the potential to affect the work practices of the global performing arts community.

we will from now on use the root dictionary game to continue this article.

which everyone can then implement in their own work. Open Source strategies allow the work practice itself to be shared

We strive for a multiplication of relations and of ways to affect each other, based on an understanding that work is the product of many varied influences, and thus cannot be evaluated in terms of originality. What the author of a work owns is the responsibility for a particular construction/combination of tools (methods, techniques, etc) and items (actions, images, sounds, etc). This is a specific realization with a specific aim. Everything that can be used to make a work can thus also be shared.

Everybods is an openended experimental practice that can appear in various forms, from web-site to magazine, from conversation to writing, from performance to work-shop, etc.

http://www.everybods.be and http://www.everybodystoolbox.net



PLAYING FIELDS

Rozalinda Borcila

Critical practice

Economics are the method; the object is to change the heart and soul – Margaret Thatcher!

Welcome to the new consciousness: we utilize everyone – Lesego Rampolokeng

I was born in the early 1970's, the decade that would witness the annihilation of the radical left in the US, the wholesale withdrawal of artistic and cultural practices in the powerful West from revolutionary anti-capitalist ambitions, the mobilization of what appeared to be democratic consent ushering in the Thatcher/Reagan era. Welcome to neoliberalism, the peculiar liberal-colonial reduction of existence to its efficient management, become planetary governance with the fall of the Berlin Wall and the supposed final global triumph of capitalism.

After surviving the 1989 revolution and the subsequent rapid injection of capitalism in Romania between 1990-1992, I moved to the US to study sculpture and performance. I would summarize this training as follows: using the body as an instrument for the (re) organization of space. Over the next decade I struggled to develop a practice that would be performative in a social sense, in that it would be done collectively by a range of participants who may occupy different positions, at various relative distances, within a social process. In this sense the sculptural dimension engages the ways in which social practices generate different understandings or experiences of space. My work has attempted to interrogate the seemingly contradictory forms of spatialisation that characterize neoliberal globalization. On the one hand, the apparently 'undifferentiated', fluid space of capital. On the other hand, the concentration of social power, the violent re-inscription of borders, the increasingly rigid, unyielding and authoritarian forms of spatialisation and governance.

The question such a practice must confront is whether it is still possible to speak of artistic interrogation or critique. Since the 80's, the aesthetic has been mobilized within the circuits of capital as both compensatory and preemptive: compensatory in the sense of philanthropy or 'giving back to ...', a payoff for the devastation of capitalism which must, however, never involve a redistribution of material resources or control over the conditions of one's life and work; preemptive or deflective in the sense of managing the threat of systemic critique through aesthetic pleasure². This is especially problematic in the so-called participatory, relational or community arts genres, deployed on a grand scale in the global art market since the mid 1990's.

An example of a specific work will serve to anchor this larger question, and hopefully to suggest some of the possibilities and limitations of critical art practice today. A few disclaimers are in order. Firstly, I am a resolutely amateur writer, whose practice is not discursive and who is wary of treating all phenomena and experiences as text (or which can be read as though they were texts). Secondly, at the risk of stating the obvious, speaking about space and producing it are not the same thing. Finally, our language is already spatial(ized) in ways that do not seem to me to be very productive (inside/outside, micro/macro, fluid/rigid, local/global and so on).

Borders

To be eligible for naturalization you must be a person of good moral character. INS will make a determination on your moral character based upon the laws Congress has passed. The naturalization courts generally exercised wide discretion and applied an elastic test in determining whether the character requirements had been satisfied...³

For the sculptor/performer, the border as a space of power has a specific materiality and absolute coordinates which must be understood. But power is also located in relative and immaterial spaces (of access, distance, flows and dispersals), in specific institutional, corporeal and aesthetic practices, technologies and discourses, and in subjectivity. An artistic intervention is not an analysis of, or discussion about the border as a device of social power, nor is it intended in this case to *make visible* the various components that constitute the device, according to often problematic assumptions that link increased representational visibility with political agency. Rather, the goal is to produce a certain breakdown and reupposing of these components and of the system of relations within which they operate⁴.

The artwork in question is part of a larger project entitled 'The Elastic Test'⁵, which developed over multiple stages between 2002-2004 as a roving, location-specific interrogation of 'naturalization'. The idea was simple: to create poetic re-staging of immigration practices by examining the multiple dimensions of social valuation, as collaborative performances within specific institutional contexts.

In August 2002 this project involved a group of art students from the University of the Witwatersrand in Johannesburg. These young people worked to develop three intrusive quasi-medical procedures, collectively designing them and then offering themselves as the first group of subjects. Involving the measurement, calibration and "tracing" of facial features and various body parts, and subjecting the body to physical pressures at the limits of its pliability and elasticity, the procedures were self-consciously modelled after colonial and Apartheid-era practices of racial classification. The project unfolded in Johannesburg in August 2002, overlapping two moments we considered of particular significance. The first was a national ceremony, televised live on Woman's Day, August 9th: the burial of Saeffrie Baartman, following the return of her remains from Europe. The second was the World Summit held in Johannesburg at the end of August, which mobilized extensive programs to "sanitize" the city, as the Rainbow Nation prepared to cast itself convincingly as a player in the global economy. Thus, we were also concerned with the reconfiguration of systemic violence within globalized neoliberal capitalism. The performances self-consciously referenced the ways in which the (black, female) body is a site for both colonial exploitation and national emancipation, as well a vehicle through which neighborhood is leveraged to forcibly open up new markets for the of the performances - entitled simply 'Ups. Sits and Hips Tests' - was conceived in relation to the political struggles on the streets of Johannesburg, as thousands mobilized to protest the predatory and speculative liberalization of basic resources and services in post-Apartheid South Africa.

In 2003, I invited artist and colleague Robert Lawrence to collaborate on the third installment of the project, as part of the Mountain Standard Time Festival in Calgary, and it is this particular stage of the project I wish to focus on in this essay. We proposed the project to the Nickle Arts Museum, intending to transform the physical, institutional and social space of the museum into a border (count)device. This would mean, for us, examining and reupposing the various existing constitutive components of what we would consider our 'location'. We would focus on 3 specific aspects, briefly described below.

In Canadian Immigration Law, the 'skilled worker' is a category of 'naturalization eligibility established through a point system, which determines the applicant's adaptability and economic worthiness. Human capital became important for us to explore, not just as a trope produced in various discursive sites, but also as a kind of subjectivity - we became interested in the ways individual and collective subjectivity operates within capitalism to produce the self as capital, as a speculative futures investment.

The Nickle Arts Museum holds a significant numismatic collection, particularly strong in Royal Canadian Mint and Imperial Roman coinage. At the same time, instruments of propaganda, imperial identity cards and

tools for the homogenization/integration of conquered provinces, the links between courage, power, sovereignty, warfare and symbolic power are complex. In addition, multiple contradictory systems of valuation come into play when considering the specific coins in the collection (insurance value, historical value, market value, artistic value etc)

An art auction was taking place in the adjacent area of the Museum, consisting mostly of Canadian regional landscape art and collectively entitled 'Beyond the Beauty'. During the auction, the value of Canadianism fluctuates as different bids are made. We decide to create our performance as an intervention in the auction, exploiting not only the (presumed) privileged status of museum visitors on such a particular occasion, but also the relationships between the aesthetic and the national.

Playing nice?

In previous instalments of this performance/intervention, I had engaged a range of co-participants and publics in interrogating existing immigration policies and social valuation tropes. In each location, we would collaboratively produce a performative re-staging of 'naturalization tests', which would be executed upon an unsuspecting art public, in its strictest and simplest form, a reversal was necessary - the strategic and poetic function of 'fucking with the powerful', (as one participant in Johannesburg put it), who would become subjects of often hyperbolized versions of existing technologies of exclusion. Is not the purpose of such practice, but rather a crucial prerequisite, it became necessary to stop playing nice - and to introduce, in the mechanism of the evaluative performance, the question of empowerment and disempowerment as redistributive, embodied and shared.

With a great deal of support from the Mountain Standard Time curators, Robert and I began to create workshops in two different contexts: one was an art class at the University of Calgary, the other an English language class for asylum seekers at the Canadian Catholic Immigration Society. We introduced ourselves to workshop participants and proposed to them the following scenario: as artists interested in immigration, we would like to design a language-based game, modelled after Canadian immigration procedures. This game would take place at the Nickle Arts Museum, interrupting an auction; we invited workshop participants to help design the game, with the understanding that the 'players' or subjects of the game would be the Museum public, consisting largely of middle-upper class Canadian art collectors on one hand, and 'performance festival goers on the other. We offered a basic structure as a starting point: a grid, a questionnaire, points, the use of coinage, various possibilities for marking territories within an open space. Through discussions, play, testing out possible scenarios together, the complex rules of our game became flushed out.

Questions began to emerge about power, control and compliance. What are the stakes in such a game, and how far are we willing to go in exploring the dynamic of desire and coercion - as the very structure or logic of such a game? We drew upon the experiences of workshop participants to create a navigational/evaluative game with serious and very real stakes: the game begins with the loss of one's Canadian ID, which the player must then struggle to re-acquire. Such 'deep play' required the commitment of the artists, curators and game designers towards very real possible risks.

The ethics of such work are always troubling. Politics becomes for us intensely implicated in negotiating the positions, emotions and desires of all those involved, and trying to create situations that do not pretend to operate as 'horizontal' - in other words, to acknowledge the asymmetry of our relationships, the different relative positions occupied by various co-participants in the process. The artists, whose privileged subjectivity and social position threatens to colonize the project, must be willing to put themselves at extreme risk, to look for strategic ways to leverage their position (access to the museum as a platform, to mechanisms of legitimization and so on). They must also be willing to undermine the very institution that is

psycho-pathology of everyday life and a reservoir of all that is lost in the banality of shopping, and The Market.

- Bretton, and the Surrealist instinctively understood, as we do a hundred years later, that transactions convened in cooperative meshwork markets are a celebration of 'real' life.
- (6) The Wall Street Journal Europe, (2/9/08 p. 20).
- (7) Wall Street Journal Europe ibid
- (8) Personal debt in Europe broke through the 2 trillion (2,000,000,000,000) barrier in 2010 and was increasing by £1. million every four minutes; the interest paid on this debt was running at \$8 billion every month. <http://www.creditaction.org.uk/debtstats.htm>

Thank you for being so patient.

Thank you so much for inviting me, goodnight, and enjoy the celebrations.

Image credits and captions

1. MM_pavilion.jpg
Network of Market Traders local pavilion, Nowa Huta 2004
 2. MM_Hongkong.jpg
Installing the Open Knowledge Network T5 spine, Berliner Ring, Wolfsburg 2006
 3. MM_market.jpg
Local produce at one of the fledgling local markets, Nowa Huta 2004
- All images courtesy of chanceprojects.com
- commissioned by Jakob Szreder and Martin Kaltwasser as part of 100 years of Wolfsburg and Nowa Huta 10 Dec 2005 - 14 Nov 2006 Kunstverein Wolfsburg - Lazia Nowel Theatre Nowa Huta, Crazow

Footnotes

- (1) 'Meshworks' was a term coined by a 20th century cultural theorist Manuel De Landa in book entitled A Thousand Years of Non-Linear History Zone Books New York 2000
- (2) In West Africa in 2006, in some of the poorest countries on the planet- Mali, Liberia, Gabon and Burkina Faso - the annual debt repayments (repayments negotiated by Non Government Organizations NGO's on their behalf on debts for loans enforced on them by the World Trade Organization WTO) exceed the countries total Gross National Product GNP; the total marketization of the nations tradeable excess.
- The World Bank will only deal with - meaning extend loans to; or end-debt - countries without trade protections, therefore 'Free' markets.
- (3) In 2004 the United States spent \$4 trillion dollars per annum subsidizing its 25,000 cotton farmers, more than the entire economic output of Burkina Faso. The subsidies exceeded the value of the cotton produced, lead to overproduction and distorted the prices in the market. Subsidies siltle local markets, and deprive developing markets of the only advantage they have, low costs and high quality.
- (4) One of the many cruel ironies is that no market was ever 'free'. As a form of exchange between interested parties markets are always convened through convention, rule and restriction.
- (5) The Bretton Woods system of international economic management established the rules for commercial and financial relations among the major industrial states in July 1944. The agreement anchored national currencies to the US dollar, linked the value of the dollar to the price of gold thereby facilitating the free flow of international trade.
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1. Interview with Margaret Thatcher in the Sunday Times, May 3 1981. Also quoted by David Harvey in Spaces of Global Capitalism: Towards a Theory of Uneven Geographical Development. London and New York: Verso, 2006. p. 20.
2. I am borrowing heavily from recent debates surrounding Littoral Practice, especially Grant Kester's formulations; see "Dialogical Aesthetics: A Critical Framework for Littoral Art" in Introduction: Socially Engaged Practice Forum, though wary of naming such practices as a possibly defensive maneuver (what's wrong with a complete departure from identification as "art"?). I find many aspects of these debates useful.
3. United States Immigration and Nationality Act. Interpretation 316.1. US Immigration Statutes had remained virtually unchanged since their inception; however, the ever-changing interpretations reflect the ways in which naturalization criteria are interpreted by the courts. The Elastic Text Project began in the US and then developed in South Africa and Canada.
4. I am greatly indebted to the work of Brian Holmes, in particular his exploration of the counter-device in "The Artistic Device, Or the Articulation of Collective Speech"
5. Documentation can be viewed at www.elastictext.com
6. United States Immigration and Nationality Act. Interpretation 316.1
7. Due to the nature of the process, participants' contributions are crucial in shaping the project. Agents include workshop participants and performance artists from the MS2 festival. Full credits available at <http://www.elastictext.com/cangallery/canpics1.html>

Rozalina Bercia is a Romanian artist currently based in the US. Her video, installation and performance work attends to the material spaces of power, and its subjective experience in daily life. She is also involved in several collaborations, seeking ways to develop collective capacities for critical imagination and action. www.borcia.com
www.commonplacesproject.org www.elastictext.com



www.chanceprojects.com

INDUSTRIAL TOWNFUTURISM: THE RETURN OF MESHWORK(1) MARKETS

Neil Cummings

Amended transcript of a lecture delivered to the **Network of Market Traders**, Crazow middle-europe June 12th 2038

Its great to be with you as part of your Centenary Celebrations here in Nowa Huta. And thanks to the organizers Jakob Szreder and Martin Kaltwasser for inviting me to participate.

Looking back, it was the collapse of the General Agreement on Tariffs and Trade (GATT) trade talks in 2006, that was the beginning of the end of a competitive global market. After five years of intense negotiation developing countries were outraged at the way in which the interests of Europe, Japan and the US were being used to intimidate them into signing up to a viciously unfair, new round of 'Free Trade' agreements. The competitive Global marketplace (The Market) exploited the poorest people and expropriated their resources, while GATT's enforcement arm the Multinational Trade Organization (MTO) - known colloquially as the Free Trade Police (FTP) - enforced its agreements with extensive global powers and brutal trade sanctions. Most sub-Saharan African Trade ministers walked out in disgust, citing the coupling of a 'development agenda' to the opening of their local markets to the competitive global 'Free Trade' market, as simply corrupt (2).

In theory the World Trade Organization (WTO) through GATT was supposed to prevent protectionism - the manipulation of financial prices through import tariffs and reproduction subsidies (3) - in The Market by the rich Trading nations, while granting a degree of protectionism to developing nations markets (4). The principle makes sense, The Market had vast capital, power, experience and economies of scale, so to let The Market compete with small local markets was not competition, it was like learning to swim in a flood, and local markets drowned. Yet the ideological drive of The Market's advocates could not tolerate even limited protectionism, and so the last great global trade negotiations collapsed. It was becoming obvious, that for all its rhetoric The Market did not transfer, distribute or even circulate wealth: it concentrate power in monopolies.



For instance, in 2006 the merger of Acelor and Mittal Steel into Acelor-Mittal produced the world's largest global steel company, with annual shipments of 75.2 million tons and revenues of over 38.6 billion US dollars. They owned steel-making facilities in 46 countries, spanning four continents and employed 500,000 people. Acelor-Mittal Steel consolidated (read monopolized) the world steel industry through a range of acquisitions, many through purchasing formerly public sector-owned companies. And I'm sure that you are all only too well aware, that they once owned the Heritage Steelworks near to where I'm speaking to you from today. Nowa Huta was one of only two Soviet (Soviet used to mean state dominated anti-market economies) 'ideal cities' ever to be constructed, and it was built around the gargantuan 'Lenin' steelworks. Which, after the introduction of The Market and the move out of public ownership, became the Slezská Ostrava. Acquired by the Mittal group in 2004, steelmaking ceased in 2010 and production moved to Rągoszów to be closer to Chi-

Jowell sets up her argument through a mix of notions: *exploitation*; *self-confidence*; *opportunity*; *investment*; *challenge*; *access*; *excellence*; *success*; *genius*; *investment*; *transcendence* (the transcendence *thrill* of great art); *complexity*; *human potential*; *acquiring a skill* (*artistic*) *sense*; *aspiration* and *poverty* or *aspiration as the sixth giant* *form of poverty that needs to be tackled*, before getting to her point.

12. *Too often politicians have been forced to debate culture in terms only of its instrumental benefits to other agendas – education, the reduction of crime, improvements in wellbeing – explaining – or in some instances almost apologising for – our investment in culture only in terms of something else. In political and public discourse in this country we have avoided the more difficult approach of investigating, questioning and celebrating what culture actually does in and of itself. There is another story to tell on culture and it's up to politicians in core agenda, not as a piece of top down social engineering, but a bottom up realisation of possibility and potential.*

13. *Offering improved access to culture for what it does in itself is a key weapon in fighting the sixth giant, as I have understood it. But for it to be effective in this way we have to understand it and speak up for it on its own terms – not a dumbed down culture but a culture that is of the highest standard it can possibly be, at the heart of this Government's social agenda, not as a piece of top down social engineering, but a bottom up realisation of possibility and potential.*

Jowell then moves on to talk about *fulfilment*, *indirect benefits* of art: *Transformation*; *access*; *leaders of opportunity*; *benefit*; *achieving change by [...] giving access to resources and possibilities*; *trend alert*; *pushing boundaries*; *attraction*; *culture in its own terms*; *culture as heartland*; *equality of opportunity*; *tarnish*; *future audiences*; *building blocks*; *moving forward*; *excellence*; *culture and identity*; *the individual*; *community*; *racism*; *population transfer*; *globalization*; *(multiculturalism as the acceptable face of globalization)*; *invention*; *justice*; *talent*; *ambition*; etc.

Jowell refers to modernist as well as pre-modernist discourses (indirectly to the Frankfurt school, directly to John Ruskin and Otto Klempner) but hardly to postmodern or contemporary culture and art theory and practice (neo-mainstream movements, institutional critique, new media, digital culture, film, television, radio, creative industries, etc.) and while arguing against elitist cultural policy, the "complex" cultural terms she argues for cannot be associated with a certain bourgeois and antiquated idea of what art is: painting, literature, classical music are the examples she cites. While arguing for complex culture because it matches our complex age, she still seems set on the idea that the modern and analogue is as complex as it gets and finally also that arts should make a ground for national identity, another dangerously conservative idea.

Jowell argues that culture has value in and of itself – a statement that does not say much since it does not refer to a specific interpretation of culture. In terms of Guttman's concepts of *culture* she involves to the elitist ("complex") and the collective type, to argue against the dominance (but not existence) of the popularized, audience-driven third type. She effectively suggests that if it has to be driven by a market, "culture" could do with a bit more of a type one and two approach: sophisticated and fostering a sense of national excellence, minus the partisan elite. This proposal of a newly differentiated system between the three types of culture, in the context of the UK in 2004, suggests a move away from the dominant rationale of access. I take it to suggest two things: to keep cultural and specifically arts policy separate from CRI policy and to re-mediate a little. Judging by UK cultural policies as of mid-2007, where the Arts Council has just lost a third of its entire budget to the Olympic games planned for 2017, it is not clear that Jowell's speech has had much of an impact on cultural policy⁵⁶ if such policy can at all be distinguished from CRI policy in this context. Her successor as minister of culture is James Purnell, who was formerly minister of Culture, Media and Sport. *Staying Ahead* (Chapter 4). Defining Creative Industries Challenges, point 4), ibid

⁵⁶ Paradoxically, Jowell appears as a major supporter of the Olympic games.

5 Conclusion: Responding and relating Organizing

There is increasing awareness of the economization of ideas and their transmission and the role CRI may play in this. At least on the left, critical analysis and discourses appear to hold promise for the development of respondent and differentiated strategies and initiatives in the field of "culture". The globe, welfare and job security are on the decline all over the globe, questions of countering economization and precarization become more pressing, and resources perhaps more radical. It seems increasingly important to operate strategically within as well as outside of institutions and workplaces, blowing up and building on experiences, organizational modes and networks that aim to establish different ways of operating within the field of semiotic production and education. People from divergent fields are bound to recognize the similarities of their struggles and the need for joint initiatives and campaigns that open new possibilities for working, sharing and learning.

With respect to precarious living, it is clear that within the CRI – as with most freelance labour – organizing workers is particularly difficult, as these jobs are characterized by unstable and/or unregistered employment, and a high level of individualization. Campaigns that make visible the exploitation of the people in question are extremely hard to operate, because pointing to the root causes of their problems clashes with what is acceptable as critique in most public as well as private frameworks. However, more initiatives are coming into place and new strategies are being devised for understanding and organizing such an intangible workforce, and making links between struggles in fields as diverse as design, sex work, cleaning, teaching, etc. The 2007 DONS report on CRI says that *CRI employs 1.9m people in themselves, while 800.000 work in creative professions*. This means that 800.000 people fade in and out of CRI as

freelance workers, there is enormous need and potential to address the living conditions and aspirations of such people. *Art for art's sake – the creative industries are peopled by creative talents who themselves get pleasure and utility from what they do. They are 'called to their work' and 'live up to the business perspective' (although it attracts complaints of exploitation) is that their 'reservation' wages – the lowest they are prepared to work for – are lower than the marginal value of what they produce, making labour particularly cheap. A downside is that the 'talent' care deeply about how the creative work is organised, which may discourage concessions or compromises to management.*⁵⁶

Discourse and Practice

Fostering a discourse around culture that is disconnected from the rhetoric of Corporate/National vocabularies might prove impossible. The language surrounding open source, alternative organizational models and informal networks partly feeds on the buzzwords of big business and policy, or has in turn been taken up by those. The exchanges and blurring zones between economically and socially oriented discourses is perhaps the best point to illustrate that there can not be a one-way flow or definitive appropriation of ideas. Neither CEOs nor activists can prevent the seepage or translation of their ideas into other fields. Admos comment that no form of culture can resist commoditization in the long run rings true, but I might add that nothing is resistant to hacking either.

The point is to question and act, not to look for apology; how to say "access" and "tolerance" differently seems a difficult problem (and it appears to me that responses will come out of the UK, as well and accessible for live editing as well as online on a Wiki), commented on it as edited and verbally related to their own experiences. It seemed relevant and helpful to discuss the role of knowledge production and CRI education in the UK, and the ways in which artists and other culture workers (as most of those present at the debate) could position themselves in the field of the CRI. For those graduating, it seemed a critical moment to reflect on the contexts we were coming to recognize ourselves as being implicated in, and on ways of proceeding from there.

these terms are used by big business and state agencies for pursuing CI growth. One strategy in this context might be the appropriation of "bullshit" calling, a technique from the field of management, which could be applied to both neoliberal as well as our own discourses.⁵⁷

The turn towards the "creative" can be seen as a positive development in several respects (see the debates around the "new class"), despite of the extreme danger it bears. It seems that certain policy makers are also responsive to issues surrounding these problems, and also that local communities campaigning for rights, against gentrification, etc. might have a role to play in shaping the way a corresponding movement or policy could go. Perhaps a further analysis of these discourses and practices, both as left and right attempts, can serve to reinvest some of them with meaning, making them tangible and translatable to other practices and fields⁵⁸. I suspect it deals with issues of internalization, discourse and practice, that might bring about awareness and change. Largely this will depend upon the way in which we establish and affirm our different ways of interacting, instead of focusing on the visibility of our counter-discourse.

Background

An earlier version of this text formed the basis of a collective reading, editing and discussion session at a Chelsea College of Art and Design (London) degree show in summer 2006⁵⁹. I graduated from this art school and had been trying to understand the financial as well as decision-making mechanisms at college and university level (University of the Arts London, formerly known as London Institute), which myself and others in these institutions found to be highly bureaucratic and quite intransparent. The initial text, as well as an accompanying series of diagrams (printed at the end of this text) were made in response to this, and as an intervention into the smooth atmosphere of a graduation art show.⁶⁰

Inevitably, this text is fragmentary and based on personal experiences and conversations as much as research. The particular cases and approaches I address are not meant to establish some canon of references but are merely examples that struck me as interesting.

57 An adaptation of the buzzword or bullshit game, as employed in management meetings, goes like this, during a meeting or any other kind of language based activity, put some cards at the disposal of participants/yourself. On those cards, write down terms that frequently appear. If during a term appears five times during a short interval, jump up with the appropriate card and shout "bullshit". http://www.zell.de/2006/03/160_Saunders_Idear_Bullshit_Bugie, http://en.wikipedia.org/wiki/Buzzword_bugie visited August 2007

58 Some interesting initiatives in these fields: <http://www.talworkcultures.org/mcrautality/>, <http://www.edu-factory.org/>, <http://www.summit.kellogg.edu/collab/collab%20as%20a%20self-organized%20series%20of%20events>, www.collabonline.org

59 A group of students, tutors and researchers took turns in reading the initial text loud (it was projected onto a wall and accessible for live editing as well as online on a Wiki), commented on it as edited and verbally related to their own experiences. It seemed relevant and helpful to discuss the role of knowledge production and CRI education in the UK, and the ways in which artists and other culture workers (as most of those present at the debate) could position themselves in the field of the CRI. For those graduating, it seemed a critical moment to reflect on the contexts we were coming to recognize ourselves as being implicated in, and on ways of proceeding from there.

While it takes many of his cues from the growth of the London creative sector and the influence of policy upon it, Florida's model has been taken up by many city councils (including urban areas) as a means to attracting capital into low-income urban areas. The problem with Florida's regeneration theory, which works very well in terms of economic profit, is that it encourages processes of exclusion through gentrification – a process the upper strata of creative workers is involuntarily implicated in. For people existing in the areas in question – be it low-income families, creative workers, migrants, elderly people and so forth, it implies rising rent prices or even eviction or demolition of (mostly social) housing, and the colonization of neighbourhoods by well-off young workers, families and consumers. Existing communities disintegrate while inhabitants are forced out of those districts towards suburban areas, where gentrification processes are bound to sooner or later repeat⁶¹. The atmosphere of creativity, openness and tolerance characteristic of low-income creative areas results in black commercialization that comes in the form of top-down imposed "culture zones". As such, Florida's consultancy firm is highly successful⁶². Examples of "Master Plan" regeneration projects and their effects on communities and urban design are abundant: whether or not they refer to creative workers as a starting point for regeneration, the accommodation of CRI businesses is usually a concern. Within the UK, the installation of the Sheffield Cultural quarter⁶³ is an example.

3. Creative Industries policy Intellectual Property

Within the CRI, *exploitation of Intellectual Property* is a key phrase. There is paradox in positing non-divisible and collective resources such as knowledge, ideas and creativity as proprietary. The proposal of exploitation always targets a resource, and while natural resources are more tangible through being easy to locate and finite, it is not clear how knowledge and creativity can be understood in this sense. Ideas can not really be limited nor attached to one single person, and so a generation of scarcity of knowledge needs more than just a proprietary regime, but a new mode of understanding knowledge generally. It seems to me that this is achieved through a discourse that has been on the rise with knowledge economies⁶⁴.

Nurturing and rewarding creative talent is the start of the intellectual property value chain and Intellectual Property Rights (IPR) are at the core of creative industries existence. However, government recognises issues surrounding IPR are of significance beyond the 'creative industries' and must be considered in that context. The creative industries are one of

32 (34) The "regeneration" phases within the urban areas in question are generally portrayed as a glorious succeeding of creativity, sanitariness and growth over bad infrastructure, stagnation and misery, like an urbanist American dream coming true. What occurs during gentrification processes is merely a displacement of misery and not its undoing. People who can't afford to invest in private housing or privatized education will not come to be part of an affluent creative class and not have a part of any creative quarter unless councils make a concerted effort to support and include them, the contrary of which is generally the case. Regenerated areas often do not permit for organic growth of communities and space, but prescribe a strict regime of allocation to consumers, affluent residents, small creative businesses and corporations. Investors rarely have a stake other than financial in the concerned district, for example its social history or future

33 (35) <http://www.creativeclass.org/> visited May 2007

34 (36) <http://www.ccsa.sheffield.ac.uk/>, 2004: ongoing

35 (37) Wikipedia defines "knowledge economy" (the resources such as know-how, expertise, and intellectual property are more critical than other economic resources such as land, natural resources, or even manpower.

the UK's major economic success stories, growing at more than twice the national average, representing 8% of GDP. Yet they are facing opportunities and threats – particularly with the advent of the digital environment and advances in new technologies. The effective exploitation of IP will be the key to their success in meeting these challenges and continuing this economic growth. http://www.culture.gov.uk/what_we_do/Creative_industries/

Reference to success, threat/security and opportunity help with ignoring the question: what will happen if the realm of ideas, like the material world, becomes subject entirely to ownership regulations? Will it mean the immediate absorption of any idea into the market, so that the rest would be of a certain age would be "free" and the all the rest would be free market ideas (assuming copyright law remains limited to the lifetime of an author plus some years)?

The timely reference to "threats" links up with discourses surrounding terrorism in the context of a politics of fear and so vague. The "threats" alluded to include the open source and "hackers" movement as much as free webcasting and horizontal organizational forms that come about through software such as Wikis and file sharing sites and programs. Since IP is the guiding principle of CRI success, it will be important to legitimize the criminalization of those treating knowledge as a common resource, and the marginalization of free and open access networks. While peer to peer culture will continue to exist, technological devices (such as the iPod) will cooperate with government policy to make it difficult if not impossible to get access to cultural products without paying money for it. Court cases are only one way of safeguarding IP. The general enforcement of a legislation impacts not only cultural production, file sharing or research and development in science and medicine (where IP and patents were firmly established), but also on how people communicate and share thoughts with eachother on a daily basis.

It is worth mentioning the Creative Commons, alongside many other efforts to counter intellectual property regimes and the transformation of knowledge and creativity into products and shares. If these initiatives are not the main subject of my text this is because my aim here is to understand the larger (economic, legal, discursive) frameworks they operate in – as a way of both providing context and reference for these initiatives, be they in the fields of education, art, science etc.

CC licences are surprisingly popular amongst UK artists, a survey by the Arts Council has shown some 170.000 websites in the UK now licence their work under the creative commons – including not only young artists but also the late and similar uk arts business⁶⁵. In 2006, open content licensing has been taken up by the BBC in its Creative Archive campaign which encourages you to "rip it, mix it, share it. Come and get it.", while offering a licence that closely resembles the Creative Commons share-alike, non-commercial, attributive, licence, with the added condition that all material is only to be further used within the UK⁶⁶. It seems possible to put open content licensing to use in order to share and restrict creativity and knowledge within a national framework.

Cultural policy and Open source

There are ways to think socially about learning, knowledge and culture. Not only small scale initiatives and organizations operate with and ethics of sharing and empowerment beyond national, gender or class boundaries, furthering the use of Open Source and increased accessibility of artistic strategies and education to a wide population. There are also some governments that take on this ethics, particularly in contemporary South America.

In Brazil there are various schemes along these lines in place, and have been going since some years now, backed by President Lula and Minister of Culture Gilberto Gil. One such scheme (38) <http://www.artcubation.com.br/2004/2/20contad/> visited July 2007

39 (41) Kulturforum Austra (2004), *ARTWORKS project publication*, Vienna: Graf Druck und Neue Medien www.sculptartworks.at/www.kulturforum.at/

scheme prescribes that 80% of businesses and government agencies in the country convert their Computers operating systems to Linux, an open source code. This will, through a gradual migration campaign, come to allow communities and agencies to customize their software to their own needs, share expertise and learning, engage the wider community in digital culture and finally rid the state of its dependency on Microsoft and exorbitant package fees. This initiative is complemented by a radical program that distributes old computers from businesses or government to self-education centers poor areas, where they are set up as linux platforms and local digital workshops are established, granting people of all incomes access to the internet and digital technology.

The Brazilian Ministry of Culture offers various education programmes, online platforms and networks for debate and learning about the values of culture. This facilitation of platforms encourages autonomous learning and sharing of skills, which represents an approach totally opposite to the that the UK CI education schemes are working towards under a New Labour government. Within contemporary Brazilian cultural policy, the focus on social problems and the inclusion of all members of society as active participants is a necessarily political act. The notion of inclusion, which by US or UK standards frequently means nothing other than the bielastic protection of a few individuals from the consequences of the neoliberal policy, these governments, in particular, is supported by these governments, which comes to signify something else in the ideas of Gilberto Gil, who recognizes that it must mean empowerment, creating independence and political thinking as opposed to producing more dependency and symbolism: approaching culture as shareable and ideas as the open source of the citizens of the world.

There are many other organizations and governments that have largely for financial reasons, made the transition from proprietary to open source operating systems⁶⁷. In itself, it is of course unlikely that a switch to Open Source software can effect much social change if it only applies to centralized government service or economic elites and their businesses, without being embedded in a cultural policy that engages all its citizens with the sharing, programming and collaborative creation of culture.

Cultural policy and Subsidy

The CRIs straightforwardly profit oriented kind of approach offers a convenient way of circumnavigating ideas that might otherwise or earlier have informed cultural policy. Particularly in relation to the arts, *social, autonomy, excellence* and access have played an important role for the formulation of UK policy in the last thirty years. The CRI is indeed about enriching informational or entertainment products through artistic techniques, but social, philosophical and political problems are beyond its scope. The cultural policies that had in the UK of the 80s and 90s, implemented a mixing of art with social or community work seems to fall outside of the strict terms of the CRI: the so-called "third sector", where artists work with NGOs or other entities who replace the state in its social and welfare functions, does not sit well with the CRI⁶⁸; yet the arts, in their entirety, are officially part of CRI in the UK as much as where there is a CRI policy in place. With respect to the many sectors the CRI include, there have been and are different histories and systems of subsidy, private sponsorship, or corporate support. For example, publishing is based on peer to peer review and gift economies within academia, on individual research, subsidized by government and self, hardly privately sponsored; while architecture is based on competitive team work, subject to government regulations, public as well as private funding, however considered predominantly as public service; and computer games are corporate funded, technology based, and market oriented. It is an open question how these fields can coincide

38 (40) Argentina, China, EU, city of Munich/ Germany, etc.: <http://www.artcubation.com/resources/qa.html>

39 (41) Kulturforum Austra (2004), *ARTWORKS project publication*, Vienna: Graf Druck und Neue Medien www.sculptartworks.at/www.kulturforum.at/

within CRI policy, or what other reason there could be for this them moving them as far as possible into the realm of the economic.

Public-Private partnerships in art and education

Allocation of funds from private sources is a prerequisite for the survival of museums, galleries and art centers as well as educational institutions in the UK today.⁴¹ For such a site of public interest to become a viable site of investment, it needs to enter into a contract of sponsorship, censorship, branding, and hence into a regime of visibility and popularity. Most institutions and projects in the sector of culture and education need to secure a certain amount of investment and then to prove their liability for government support. This means adopting business models. The emergent "Public-private governance of initiatives means that transnational research became increasingly difficult due to accessibility of knowledge (copyrighted and patented information is too either expensive or kept secret, particularly in the sciences), increasing precarization of jobs that traditionally fell into the public sector, and mounting fees for tuition. The "Creative London" initiative of the London Development Agency describes its agenda for education:

[...] when it comes to making sure that the right people with the right creative skills are always available for the creative industries, we're here to work closely with the educational and training systems to look beyond traditional institutions for talent.⁴²

The £40 Mio. "Creative Partnerships" initiative (managed by 40 The estimates for annual corporate arts contributions in the United States grew from \$161 million in 1970 to \$456 million in 1997 to \$740 million in 1999, and to almost \$1200 million in 2000, and proportionate increases can be witnessed globally (Kendberg, V. (2003), Corporate Arts Sponsorship, Chapter 16 in: A handbook for cultural economies, by Ruth Towse, UK: Edward Elgar Publishing Ltd., 2003, <http://jac.ac.uk/publications/7265/7833/LJ/TOWSE%20BOOK%205%201-63.pdf>, visited August 2007) ...while arts sponsorship in most cases entails negotiations between artist and funding body, there obviously are limitations imposed on artists working with corporate sponsors, and these relations are subject to a different agenda than those within state funded arts projects.

With state funding, guidelines involving criteria for public outreach, diversity, access and community specificity often instrumentalize potentially socially engaged and critical projects towards forms of community art as social work, watering down the politics of projects. These processes are hard to circumvent and perhaps still do benefit communities more than any glossy form of more commercial art. Corporate sponsorship mostly means bringing content and form of art or educational work in line with the corporation and its product/s (Nueva funding the Palais de Tokyo in Paris: "the skin-in all of its states"- is honored... <http://www.artforum.com/news/xxsae/20062420>) or at least disabling any overt criticism of issues that concern the sponsor, arguably state funding selects projects by standards more related to a projects relevance for a general public at a specific time. While the private public cultural spaces that grow everywhere from London to Moscow do indeed reach a wider public than traditionally bourgeois galleries or theatres, they often sacrifice much of cultures potential of proposing (politically positioned, radical) critique. Late modernist "thinking spaces" for the masses, such as the Turbine Hall at The Tate Modern in London (funded by Unilever) mostly host works that impress through reassembling public monuments to schemas of accumulation, power, exploitation or excess. In knowledge-driven societies, museums, galleries and arty cafés have replaced cathedrals and fun laynes, which is to explain the turn-of-century rash of monumental museum building projects such as the highly publicised Guggenheim Museum in Bilbao, the billion Dollar Getty Center in L.A. or the reconfigured industrial cathedral on the Thames that houses the new Tate Gallery of Modern Art.

41 www.creativelondon.org.uk, visited March 2007

Arts Council England and funded by the DES and DOMS) is a programme engaging

young people to experience, learn from and enjoy artistic and creative activities [...] Creativity in all areas of work is widely regarded as a critical factor in the future economic success of the country. It is a source of competitive advantage in a knowledge economy and receives considerable Government attention and support as a result.⁴³

The Creative Partnerships are a massive investment into future generations of CI workers, parallel to the establishment and transformation of sites to equip them with further education and skills for creative jobs. These jobs will be based upon the competitive exploitation of intellectual Property and the increased flexibility which the market requires.

It is quite clear that the kind of skills employers require now include skills that are much wider, that you could broadly describe under the headline of "creativity": team working, being able to challenge ideas, to think laterally, to bring critical understandings, those are very much the skills that Creative Partnerships have developed.⁴⁴

The Creative Industries Fact File released by the UK Department for Culture, Media and Sports (DOMS) is concerned with making links between higher education and the CI:

DOMS in partnership with Universities UK has established a Creative Industries Higher Education Forum. The Forum draws together members of Government, creative industries and educational establishments to advise Ministers on the strategic policies relating to education and research in the UK creative industries. [...] Creating strong links between Higher Education Institutions (HEIs) and businesses is an essential part of improving our economic performance, and HEIs have an increasingly important role to play in increasing the competitiveness of regional economies.⁴⁵

The University of the Arts London is a striking example of CI education and Public-Private Partnerships. The university presents its development board line this:

drawing on a broad range of expertise from across the creative and corporate industries, the Development Council champions the University's development programme through the inspiration and generation of philanthropic and sponsorship income.⁴⁶

This board consists of CEOs and Ex-CEOs of Sony, BBC, Abbey National, Tesco, and so many more businesses, hedge funds as well as government departments. It is commonplace to lament the privatization of education from both the student side (depoliticization, competition, high fees/student debt) and the teaching side (censorship, precarious jobs, service-character), however the CRI seems to play a particular role in this. While a focus on creativity means the breaking away from authoritarian models of teaching, the CRI economically driven influence on education policy primarily means to "knowledge for knowledges sake" but that the efficient education of a creative workforce replaces pedagogy or curiosity-driven research. Education in this sense might be understood as a training for the exploitation of ones own ideas, rather than encouraging processes of subjectivation that link creativity with agency, criticality or sociality. This is of course down to teachers as well as program guidelines, but pressure on the former is growing.

42 <http://www.creative-partnerships.com> and: DOMS Creative Industries Fact File Pdf http://www.culture.gov.uk/PDF/CI_Fact_File.pdf, visited August 2007

43 Quoting James Purrell, Secretary of State for Culture, Media and Sport, as appointed on 28th June 2007, former Minister of Creative Industries, <http://www.creativelondon.org.uk/news/xxsae/20062420>, visited August 2007

44 DOMS UK Creative Industries Fact File, Pdf http://www.culture.gov.uk/PDF/CI_Fact_File.pdf, visited May 2007

45 <http://www.arts.ac.uk/22389.htm> visited July 2007

Creativity

As many of the quotes in this paper make visible, the world creativity has (dis)played within the context of the economization of ideas. In its (latent) origin it refers to a potential for growth. In the contemporary discourses around the CRI, it insinuates a potential that everyone has to bring about something new and other at the benefit of society at large, at the same time defining the outcome of this process as proprietary. To be able to refer to activities that contribute to the making of protocols which does not necessarily signify a big, mysterious or artistic gesture nor a generous contribution or offer to society (with its connotations linked to maternity, nourishment, growth and collectivity). The association of creativity with self-expression, collectivity and benevolence is of course intentional and important for the desire production on which the CRI thrives. In real terms however, creativity marks a move that allows for the transfer of an aesthetic and intellectual configuration into a marketable product. It will have to be the production of something new or different. Originally playing a role in this, however not necessarily denoting authenticity but a trick that marks the intelligent use of ones own creative "resource". As such, being creative is not necessarily a straightforwardly self expressive act, but an individualized speculative and tactical action.

Linked to the notions of talent and innovation, creativity is a kind of euphemism, capital, reminiscent of the American dream (and in any case of something egalitarian: everyone is an artist and it only takes commitment and competitiveness to ascend within the world of creativity. While "talent" asserts less of an egalitarian viewpoint, it is precisely through the coupling of the exclusiveness of "talent" and the inclusiveness of "creativity", that makes the CRI attractive. Creativity can be related to art, bohemia, genius, autonomy, creativeness, collectively, equality, essence and also capital and career, in any combination. It is a flexible idea for flexible people.

The context of the CRI makes a differentiated position on creativity necessary: defending it as a collectively accessible asset and which no one can definitely appropriate (potential for social and political subversion included), or praising it as a new kind of one that can and should be discovered and extracted from human brains and communities for exploitation (promise of increasing wealth included). Of course such a clear cut definition seems implausible, because it would again lead to encapulation and because socially and economically oriented ideas about creativity blind to various degrees, with accordingly many strategies and kinds of policy. Creativity is similar to culture in this sense, a profoundly reactionary concept since it can not really be separated from life, but is instrumentalized via the construction of a discourse that inscribes it in a specific realm such as that of the economic.

Innovation

Innovation - the successful exploitation of new ideas - is the key business process that enables UK businesses to compete effectively in the increasingly competitive global environment. The Department is working to stimulate a significant increase in innovation throughout the economy.⁴⁸

The link between creativity and innovation is often explained as innovation being an application of ideas, approaches or actions that creativity produces. In this sense, creativity is the mythical process of inspiration and cognition, while innovation is the copyrighting and marketing thereof. In recent UK government discourse however, innovation increasingly appears in relation to institutions, indeed as an institution 50 UK Department for Business, Enterprise and Regulatory Reform: <http://www.bis.gov.uk/innovation/>, visited August 2007

itself, an almost mechanical procedure which government can give structure and assistance with. It is in this sense that I will read innovation, departing from CRI discourse. There seems to have occurred a linguistic turn around the millennium whereby "innovation" got firmly attached to the exploitation of ideas mainly in the CRI, ICT and science sectors.

Within the UK, the discourses conveying this as well as the policies effecting it have been present for some time, and notions like research, forecasting and futurcasting have been much linked to innovation, meaning the project of increasing business performance and profit through empiricist and speculative investigation. (53)⁴⁹ Within research culture at universities, this use of the notion of innovation marks a shift away from humanist arguments about the value of culture and knowledge, moving from a pursuit of knowledge for the benefit of civil society to a performance-oriented view of knowledge as currency, and creatives, academics and scientists as the ones responsible for investing this ideas capital into innovative applications. Knowledge transfer is the cynical notion that describes this simple process of (extraction of ideas) conversion of ideas into a packet or product, transfer or sale to another organization or business (application to a market or community). The UK Department for Trade and Industries established this as a priority in its 2002 Review of New Public Spending Plans 2003-2006:

15.7 Commercial exploitation: universities and public sector research establishments are responding to the challenge of knowledge transfer. An expanded Higher Education Innovation Fund, incorporating University Challenge and Science Enterprise Challenge, will benefit from annual funding of £60 million by 2005-06 (including £20 million from DTES).⁵⁰

The "London Innovation" Initiative by the London Development Agency offers another example of how the key terms are put to use:

In order to increase innovation in London's businesses we aim to: * encourage competitiveness, creativity and enterprise * increase knowledge transfer and innovation in business * promote London's universities as one of the Capital's key global strengths⁵¹

In the popular interfaces of CRI discourse (brochures, websites, advertisements), the notions of "creativity" as much as "innovation" still carry the aftertaste of ideals of freedom, autonomy and genius, while CRI policy discourse makes fairly clear that most of these terms, which have been appropriated from the cultural sector, are to be read as dispositifs or apparatuses that guide the extraction of economic profit, corresponding to clear sets of procedures, but holding no claim to being meaningful beyond this application. With a definition of creativity as something quantifiable that comes in pounds or points, research, innovation and creativity are curies in the knowledge economy that buy access to survival and public (or funding and investment). Without reference to this 51 another example of a University Research-

innovation Unit: The University of Edinburgh is Scotland's leading research university with an international reputation for world-class research across a wide range of disciplines. The University is also very successful in commercialising the major scientific advances, discoveries, inventions and innovations generated by this research. Edinburgh Research and Innovation (ERI) seeks to promote the University of Edinburgh's world-class research and commercialisation activities to potential research sponsors and collaborators, licensees or investors.

52 DTI (2002), <http://www.creativelondon.org.uk/>, visited July 2007

53 "Investing in Science, Innovation, Enterprise and Competition" <http://www.science2officialdocuments.co.uk/documents/0305253020353530353.htm> visited August 2007

54 "London Innovation is an initiative led by the LDI to promote the region's key strengths and deliver policies for her to launch such an argument, as CRI policy was becoming more and more of an issue influencing cultural policy. Her vocabulary borrows from various discourses to make her approach appear more plausible.

54 Tessa Jewell, ibid

capital, no creative enterprise or individual will succeed in the upper strata of the CRI. It is only capable to those that have already firmly placed their creative capital on the market, through university education or other ventures.

Talent

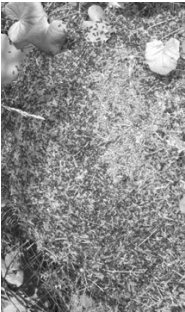
Together with creativity, the notion of talent offers a viable approach to recruiting for participation in creative enterprise and/or consumption of semiotic products. An interesting case study with respect to this is former UK minister of culture Tessa Jewells paper (or manifesto) on "Government and the value of culture" from May 2004, in which the notion of talent is somewhat central.

Struggling to establish an argument for the value and hence public funding of "complex" cultural forms, Jewell distinguishes more challenging and deeply enriching/ touching art forms from entertainment, however apparently without wanting to reproduce set distinctions between so-called low and high culture or art. It seems she mainly dalls about art when she says culture, and indeed her paper is a document pertaining to arts policy. This could be read as a proposal to go back to the first encapsulation of "culture" as described by Guattari, and perhaps it is also because public funding for art has a troubled history and fairly small acceptance margin in the UK, whereas culture seems more legitimate a term to cherish. Jewell launches a complex and somewhat unfortunate rhetorical manoeuvre aimed at the makers and judges of UK cultural policy:

[...] We need the mechanisms in place so that a child with a talent will be able to take that talent as far as they wish to go, bounded only by the limits of that talent, and not constrained by their social and economic circumstances. If they decide to take their talent as far as it can go, we need the means to support them in this. Many of the building blocks are in place, many more are still to be put there. But only by accepting that it is a child's right to be given the means by which to engage with culture will we be able to move forward. By accepting culture is an important investment in personal capital we begin to justify that investment on culture's own terms.⁵²

She adopts "mechanistic" as well as social democrat (her being a labour minister) metaphors to make her point, in conjunction with a host of notions that overlap with neoliberal CRI discourse and the celebratory tone of someone arguing within a context they know to be somewhat hostile to their ideas. In the UK, it seems that culture departments have to struggle with the overbearing presence and affirmation of the arts sector and CRI have changed much in recent decades, largely due to growing Cultural Industries and CRI. After a system of arts subsidy that mainly benefited the prestigious and national arts organizations (the patrician elite that is blamed to have dominated over cultural production in the UK for so long) had been put in place by the Arts Council of Great Britain after 1945 in order to promote "British Culture", the UK under the Conservatives cut arts subsidy and encouraged private sponsorship. From the 90s onward, when the arts field had already been considerably commercialized, the Arts Council England (under Labour) adopted a more socially and diversify-driven arts policy, increasingly engaging the arts as "third sector" through which to compensate for the retreat of a welfare state, while continuing to encourage corporate support. In turn, the arts had been under attack for being elitist, and later on, populist: the "access vs. excellence" debate. While Jewell advocates a more excellence-driven approach, she laments the instrumentalization of art for social purposes as well as the popularization of art as a loss of quality and real engagement. She speaks of culture in order to avoid association with "high art" and also to allow for association with "national culture". She is defending arts policy against too much of a market oriented approach, as is the case with CRI. It is likely that 2004 was a strategic moment for her to launch such an argument, as CRI policy was becoming more and more of an issue influencing cultural policy. Her vocabulary borrows from various discourses to make her approach appear more plausible.

41 www.creativelondon.org.uk, visited March 2007



COLOPHON

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The interesting thing about Marx' ap-
proach to the survey is that it is de-
signed to politicise. Marx' structured
interview is different from question-
naires designed to build statistical
data or, say, market demographics.
Such approaches are of course not
'objective', they carry assumptions,
but they are designed to collect the
broadest possible data set in order to
arrive at effective policy or a market-
able product. Marx' structured inter-
view is a priori critical. It is based on
opinion arrived at prior to formulating
the questions of the survey.

Initially thinking about the inquiry, a
pragmatic approach is useful. It is the
purpose of the inquiry, as well as the
conclusion we wish to get a picture of. The
inquiry is meaningful when it leads to
knowledge and/or certainty. The goal
of the inquiry is to reduce doubt, and
if possible lead to the end of inquiry.

Theory of inquiry uses three kinds of
inferences, known from the branch
of philosophy referred to as logic. The
three inferences are:

DEDUCTION
AND
ABDUCTION
INDUCTION

These three inferences work in a
cyclical fashion, their usefulness is re-
duced when isolated from any of the
other.

QUOTE:

It is clear that without a stringent
ethos of inquiry, the hypothesis will
stay a hypothesis, and lead nowhere.
Of central concern is also that this
does not become an exercise in ask-
ing questions for questions sake. Even
when dealing with complex bodies of
information and multiple characteris-
tics, the objective of the inquiry must
remain determinacy.

"In the pragmatic way of thinking everything has a purpose, and the purpose of
doubt and lead to a state of belief, which a person in that state will usually call knowl-
edge or certainty. As they contribute to the end of inquiry, we should appreciate that the three
kinds of inference describe a cycle that can be understood only as a whole, and the
line of the three makes complete sense in isolation from the others. For instance, the purpose
of abduction is to generate guesses of a kind that deduction can evaluate. This places a mild but meaningful constraint on the production of
hypotheses, since it is not just any wild guess at explanation that submits itself to reason and bows out when defeated in a match with reality. In a similar fashion, each of the
other types of inference realizes its purpose only in accord with its proper role in the whole cycle of inquiry. No matter how much it may be necessary to study these processes
in abstraction from each other, the integrity of inquiry places strong limitations on the effective modularity of its principal components." 1

BRIEF HISTORY

[continued]

The approach also bled into main-
stream development practices in 1980,
an International Forum on "Participa-
tory Research" was held in what was
then the Socialist Federal Republic
of Yugoslavia. The discipline of "Parti-
cipatory Research" acknowledges
the same origins of inquiry as the
'Operalsti', but explicitly draws on a
much wider concoction of social and
political theory and international ex-
perience - ranging from the subversion
of third world research paradigms on
behalf of western interests, feminist
research, socialist science to popu-
lar education - to resource allocation
and the use/exploitation of these.

PHENOMENON

Beliefs

DATA

Knowledge

COGNITION

INTERFERENCE

"Inference is the act or process of deriving a conclu-
sion based solely on what one already knows." 2

STRUCTURED INTERVIEW/GEN-
ERALISED SURVEY

DEDUCTION

INDUCTION

ABDUCTION

HYPOTHESIS

CONSEQUENCE

ANALYSIS

AGENCY

Truths

ACTION

"Agency considered in the philosophical sense is the capacity of an agent to act in a world. The agency is considered as belonging to that agent, even
if that agent represents a fictitious character, or some other non-existent entity. The capacity to act does not at first imply a specific moral dimension
to the ability to make the choice to act."

Human agency is the capacity for human beings to make choices and to impose those choices on the world. It is normally contrasted to natural forces,
which are causes involving only unthinking deterministic processes. In this it is subtly distinct from the concept of free will, the philosophical doctrine
that our choices are not the product of causal chains, but are significantly free or undetermined. Human agency entails the controversial, weaker
claim that humans do in fact make decisions and enact them on the world. How humans come to make decisions, by free choice or other processes, is
another issue.

The capacity of a human to act as an agent is personal to that human, though considerations of the outcomes flowing from particular acts of human
agency for us and others can then be thought to invest a moral component into a given situation wherein an agent has acted, and thus to involve moral
agency. If a situation is the consequence of human decision making, persons may be under a duty to apply value judgements to the consequences of
their decisions, and held to be responsible for those decisions.

In certain philosophical traditions (particularly those established by Hegel and Marx), human agency is a collective, historical dynamic, more than
a function arising out of individual behavior. Hegel's Geist and Marx's universal class are idealist and materialist expressions of this idea of humans
treated as social beings, organized to act in concert." 3

What is your trade?

Does the shop in which you work belong to a capitalist or to a limited company? State the names of the capitalist owners or directors of the company.

State the number of persons employed.

State their age and sex.

What is the youngest age at which children are taken off (boys or girls)?

State the number of overseers and other employees who are not rank and file hired workers.

What is the youngest age at which children are taken off (boys or girls)?

State the number of overseers and other employees who are not rank and file hired workers.

How many different managers are there at your workplace?

Do you know any 'managers' outside your profession?

Are you aware of the effects on your company, if any, by the US invasion of Afghanistan?

Do you personally know anyone who has recently been made unemployed?

Why did this happen?

What percentage of your weekly or monthly wage is spent on water?

What percentage of your weekly or monthly wage is spent on electricity?

What percentage of your weekly or monthly wage is spent on gas?

Are you aware of the effects on your company, if any, by the US/UK invasion of Iraq?

Describe wage increases during so-called prosperity periods.

Have you ever been on strike?

If you were produced on strike? Describe why?

Are there commodities, compared to the commodities you manufacture with the price of your labour.

Have you experienced, on part of your self or others, forced redundancy because of the introduction of new technology?

Do you work in a new building?

Are you aware of what that building housed prior to your company?

Are you member of a union?

Were strikes in your trade ever supported by strikes of workers belonging to other trades?

Does it exist any alternatives of employee organization or association to unions in your profession?

Describe the hygienic conditions in the workshops: the size of the rooms, space allotted to every worker, ventilation, temperature, plastering, lactation, general cleanliness, noise of machinery, metallic dust, dampness, etc.

Is there any municipal or government supervision of hygienic conditions in the workshops?

Are there in your industry particular effluvia which are harmful for the health and produce specific diseases among the workers?

Is the shop overcrowded with machinery?

Are safety measures to prevent accidents applied to the engine, transmission and machinery?

Over these two pages, Marx' original 100 questions are spread out and mixed with questions about work formulated for the workshop setting in which the appropriated survey was used. The questions formulated for the workshop draw upon critiques not exclusively marxist. A number of concepts important to a range of critiques and philosophy went into the thought process of the workshop and the appropriated survey that was used for that particular event.

If wages are paid by contractors or other intermediaries, what are the conditions of your contract?

What is the amount of your money wages by the day week?

What are the wages of the women and children employed together with you in the same shop?

What was the highest daily wage last month in your shop?

What was the highest piece wage last month?

What were your own wages during the same time, and if you have a family, what were the wages of your wife and children?

Are wages paid entirely in money, or in some other form?

If you rent a lodging from your employer, on what conditions? Does he not deduct the rent from your wages?

What are the prices of necessary commodities, for example:

(a) Rent of your lodging, conditions of lease, number of rooms, persons living in them, repair, insurance, buying and repairing furniture, heating, lighting, water, etc.

(b) Food — bread, meat, vegetables, potatoes, etc., dairy produce, eggs, fish, butter, vegetable, oil, lard, sugar, salt, groceries, coffee, chicory, beer, wine, etc., tobacco.

(c) Clothing for parents and children, laundry, keeping clean, bath, soap, etc.

(d) Various expenses, such as correspondence, loans, payments to pawnbroker, children's schooling and teaching a trade, newspapers, books, etc., contributions to friendly societies, strikes, unions, resistance associations, etc.

(e) Expenses, if any necessitated by your duties.

(f) Taxes.

Try and draw up a weekly and yearly budget of your income and expenditure for self and family.

Have you noticed, in your personal experience, a bigger rise in the price of immediate necessities, e.g., rent, food, etc., than in wages?

State the changes in wages which you know of.

Describe wage increases during so-called prosperity periods.

Describe any interruptions in employment caused by changes in fashions and partial and general crises. Describe your own involuntary rest periods.

Compare the price of the commodities you manufacture or the services you render with the price of your labour.

Quote any cases known to you of workers being driven out as a result of introduction of machinery or other improvements.

In connection with the development of machinery and the growth of the productivity of labor, has its intensity and duration increased or decreased?

Do you know of any cases of increases in wages as a result of improvements in production?

Have you ever known any rank and file workers who could retire from employment at the age of 50 and live on the money earned by them as wage workers.

How many years can a worker of average health be employed in your trade?

What do you do?

For how many hours of the week do you do this?

Do you work hours unpaid?

Describe the ownership relations of your trade branch/business/company.

Describe the average degree of education with regards to your fellow employees.

Describe your work over three average days

Name the 5 institutions/bodies/phenomena exerting the most power over your life.

Are there sufficient safety appliances against fire?

Is the employer legally bound to compensate the worker or his family in case of accident?

If not, has he ever compensated those who suffered accidents while working for his enrichment?

Is your company, to your knowledge, involved in unethical trade relationships?

If you work at home, describe the conditions of your work room. Do you use only working tools or small machines? Do you have recourse to the help of your children or other persons (adult or children, male or female)? Do you work for private clients, or for an employer? Do you deal with him directly or through an agent?

State the number of hours you work daily, and the number of working days during the week.

State the number of holidays in the course of a year.

What breaks are there during the working day?

Do you take meals at definite intervals, or irregularly? Do you eat in the workshop or outside?

Does work go on during meal times?

If steam is used, when is it started and when stopped?

Does work go on at night?

State the number of hours of work of children and young people under 16.

Are there shifts if children and young people replacing each other alternately during working hours?

Has the government or municipality applied the laws regulating child labour? Do the employers submit to these laws?

Do schools exist for children and young people employed in your trade? If they exist, in what hours do the lessons take place? Who manages the schools? What is taught in them?

Are you paid at a weekly or a monthly rate?

Are you aware of the effects on your company, if any, by 9/11?

Are you in debt?

Mention the accidents which have taken place in your personal knowledge.

If you work in a mine, state the safety measures adopted by your employer to ensure ventilation and prevent explosions and other accidents.

If you work in a chemical factory, at an iron works, at a factory producing metal goods, or in any other industry involving specific dangers to health, describe the safety measures adopted by your employer.

What is your shop lit up by (gas, oil, etc.)?

Are there sufficient safety appliances against fire?

Is the employer legally bound to compensate the worker or his family in case of accident?

If not, has he ever compensated those who suffered accidents while working for his enrichment?

Is your company, to your knowledge, involved in unethical trade relationships?

If you work at home, describe the conditions of your work room. Do you use only working tools or small machines? Do you have recourse to the help of your children or other persons (adult or children, male or female)? Do you work for private clients, or for an employer? Do you deal with him directly or through an agent?

State the number of hours you work daily, and the number of working days during the week.

State the number of holidays in the course of a year.

What breaks are there during the working day?

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Are you in debt?

How many strikes have taken place in your trade and how are they led? Send us their rules and regulations.

How many strikes have taken place in your trade that you are aware of?

How long did these strikes last?

Were they general or partial strikes?

Were they for the object of increasing wages, or were they organized to resist a reduction of wages, or connected with the length of the working day, or prompted by other motives?

What were their results?

Tell us of the activity of the courts of arbitration.

Were strikes in your trade ever supported by strikes of workers belonging to other trades?

Describe the rules and fines laid down by your employer for the management of his hired workers.

Have there ever existed associations among the employers with the object of imposing a reduction of wages, a longer working day, of hindering strikes and generally imposing their own wishes?

Do you know of cases when the government made unfair use of the armed forces, to place them at the disposal of the employers against their wage workers?

Are you aware of any cases when the government intervened to protect the workers from the extortions of the employers and their illegal associations?

Does the government strive to secure the observance of the existing factory laws against the interests of the employers? Do its inspectors do their duty?

Are there in your workshop or trade any friendly societies to provide for accidents, sickness, death, temporary incapacity, old age, etc.? Send us their rules and regulations.

Is membership of these societies voluntary or compulsory? Are their funds exclusively controlled by the workers?

If the contributions are compulsory, and are under the employers' control, are they deducted from wages? Do the employers pay interest for this deduction? Do they return the amounts deducted to the worker when he leaves employment or is dismissed? Do you know of any cases when the workers have benefited from the so-called pensions schemes, which are controlled by the employers, but the initial capital of which is deducted before-hand from the workers' wages?

Are there cooperative guilds in your trade? How are they controlled? Do they hire workers for wages in the same ways as the capitalists? Send us their rules and regulations.

Are there any workshops in your trade in which payment is made to the workers partly in the form of wages and partly in the form of so-called profit sharing? Compare the sums received by these workers and the sums received by other workers who don't take place in so-called profit sharing. State the obligations of the workers living under this system, may they go on strike, etc. or are they only permitted to be devoted servants of their employers?

What are the general physical, intellectual and moral conditions of life of the working men and women employed in your trade?

General remarks.

By Grm Erland. Contact: grm.erland@gmail.com

Grm Erland is an artist currently living and working in Oslo, Norway. Past projects include Collide/Collaboro, [collaborative] The Collective Strategies seminar series at The Art Academy of Oslo, and research on behalf of Beyond the Free Market, London.